

Midwest Folklore

FALL, 1957

Published by
Indiana University
Bloomington, Indiana

Vol. VII, No. 3

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Midwest Folklone

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GEORGES DUMEZIL'S COMPARATIVE STUDIES IN TALES AND TRADITIONS

BY LUCIEN GERSCHEL

Levallois-Perret (Seine), France

Translated by Archer Taylor

Although we are accustomed to speak of folktales and traditions, of *Märchen* and *Sagen*, of *contes* and *légendes*, and are accustomed to find them together in oral circulation and in our collections, the study of traditions (*Sagenkunde*) seems to remain far behind that of tales (*Märchenkunde*). The reason for this may be that traditions seem to offer less opportunity than tales for comparative study. It therefore seems useful and desirable to point out some results that Professor Georges Dumézil of the Collège de France has reached by a new comparative method. Although he has directed his researches chiefly in the direction of religious institutions, he is actually discovering and establishing a body of Indo-European traditions. For this reason his researches offer a noteworthy example of what a comparatist can do with folk traditions.

What is the comparative method? It is not an idle question. By this term one means, in various disciplines, very different things. There are first of all typological comparative studies such as we find in the study of tales, the biological sciences, and comparative law. The story of Cinderella or the organ of vision or the custom of adoption furnish materials for comparative studies in which the things compared may be independent of one another as far as their origins are concerned. There are genetic comparative studies: the comparison of French, Italian, and Spanish leads to the comparative grammar of the Romance languages or the languages derived from Latin. In this case one sets up as a postulate the common origin of the things compared. A second example is textual criticism that undertakes to discover the original form of text behind divergence or fault in many an extant version.

The typological comparative method assumes a common purpose or expediency of materials; but the genetic, the same origin or cause. It might seem that Dumézil's studies belong to the latter kind, because they rest on the notion of an Indo-European foundation. As a matter of fact, they are not merely genetic. They are also typological and actually transcend both methods in a vast effort at synthesis.

In the fourth chapter of the fourth part of *Also sprach Zarathustra* which is entitled "Der Blutegel (The Leech)," Nietzsche describes Zarathustra's accidental encounter with a man in a marsh. This man has specialized in the study of the brain of the leech. It is his "field" and his world. Everything else is a matter of indifference to him, and he looks upon Zarathustra as a superior sort of leech. Norbert Wiener writes more recently on the same subject: "There is a well-known tendency . . . of the sciences to develop such a degree of specialization that the expert is often illiterate outside his own minute specialty."¹ And in another place somewhat later he says, "In the case where two subjects have the same techniques and intellectual content, but belong to widely separated fields, this still requires some individual with an almost Leibnizian catholicity of interest." As he says (p. 8), "A man may be a topologist or an acoustician or a coleopterist. He will be filled with the jargon of his field, and will know all its literature, and all its ramifications, but, more frequently than not, he will regard the next subject as something belonging to his colleague three doors down the corridor, and will consider any interest in it on his own part as an unwarrantable breach of privacy." It is precisely in going beyond the fragmentation of the individual culture histories of the various peoples speaking a language of Indo-European origin that Dumézil rises to a universality, a Leibnizian catholicity, on which he bases a new comparative discipline of the study of Indo-European traditions.

After these prefatory remarks, which are intended to "place" the new discipline and to point out its originality and value (a science specialized in no-specialization), I shall give some concrete examples of results that have been obtained and could only have been obtained by a bold crossing of the frontiers that are coming more and more to separate fields of specialization by barriers as difficult to bridge as the canyons of Colorado. In the *Lokasenna*, an Eddic poem, the god Loki enumerates a series of villanies and infamous acts that have been ascribed to the gods of Scandinavian paganism. Some have seen here the polemic spirit of a Christian author or even a mocking scepticism akin to that of Lucian. At least, they have agreed in saying, here is a late poem and if it is pagan at all, it has the flavor of decadence.² Dumézil shows the existence of similar materials in other parts of the Indo-European world: Greek epic and comedy (Homer, Aristophanes); and Irish epic cycle; two completely comparable scenes in the folk-literature of the Ossetes of the Caucasus concerning the 'Harts' epic; and, among the Romans, the burlesque adventure of Mars and the substitute bride. In brief, one cannot properly seek

an explication based on the *Lokasenna* alone. *The explanation in one instance should hold good for all the homologous instances in the Indo-European world.* As a matter of fact, the gods have been represented with all the qualities and faults of men. The picture has its shadows, and these must not be omitted. Why should the Indo-Europeans have lacked feeling for comedy and satire? The rhetorical sport that the *Lokasenna* implies "has been possible," as Dumézil says, "at any period of paganism."

Writing at Rome, Pliny (*Hist. nat.* 28. 2. 10-17) comments on the power of the word and says that the Law of the Twelve Tables punished the one who made an incantation on another's harvest and the one who made a *malum carmen*. Cicero and others made it clear beyond doubt that a *malum carmen* was a libel on another man's honor.³ Huvelin, an eminent specialist in Roman law has argued as follows: How can it be that insulting verses were punished (and punished by death, says Cicero himself) by the Romans at a very early time? The very existence of defamatory writings implies a more advanced culture, Greek influence, etc., etc. And Huvelin comes to the conclusion that Cicero and other classical writers erred in saying that the Law of the Twelve Tables punished men for libels. Obviously, text criticism without other aids can lead to such a conclusion. Nevertheless, it is sufficient to attack the problem with the Dumézilian comparative method to see the error. Recall the value and the social role of satire in the celtic world. In Ireland, satirical poets were much feared. The hero *Ferdéad* (*Táin Bó Cualnge*, ch. 20) chooses death by the spears of warriors to falling under the spears (symbolical) that "the authors of magical satires, insults, and abuse" will hurl at him. In the Scottish Highlands "The Satire of the Rat" was once known and is perhaps even known today, a song which put these troublesome rodents to flight: a happy time and a happy country where even the rats were not insensible to poetry and feared the arrows of satire!⁴ Satire has thus a great value, almost a magic value. The testimony of Cicero and his contemporaries ought not to be questioned. The *malum carmen* at Rome is homologous with Celtic satire, and this literary genre is already an Italo-Celtic, even an Indo-European genre. Recall what has just been said about the *Lokasenna*. One perceives readily the helpful results of Dumézil's comparative method: the *Lokasenna*, the rule of the Twelve Tables regarding the *malum carmen* have been saved from a consuming hypercriticism and have been clarified and authenticated.

At Rome two kinds of funeral rites—incineration and inhumation—were practised. Must one think of two different races, of which

one burned its dead and one buried them? But in Scandinavia the two funeral rites also existed side by side. Why cannot we not believe that one and the same people could have two ways of opening the way to the future world for their dead?⁵

In ancient Italy, at Praeneste, Dumézil notes the existence of two well-established but apparently contradictory traditions about the goddess Fortuna Primigenia.⁶ Is she the mother or the daughter of Jupiter? One must make a choice, it seems . . . or perhaps a choice is not necessary: in Vedic India, the goddess Aditi finds herself in exactly the same situation. One could add Greek evidence of the same sort: the stoic philosopher Chrysippus who is probably following Orpheus, says that Rhea is at the same time mother and daughter of Zeus. We are therefore confronted—at Praeneste, in Vedic India, and in Greece as well—by a theological element—a theologeme, as we may call it in imitation of the linguistic term “phoneme”—that we must take as we find it and must explain without “correcting” it. The interpretation is, moreover, quite easy: it amounts to saying that, since we do not know whether, at the beginning of time, the egg came from the hen or the hen from the egg, we shall do better to admit both hypotheses *at the same time*.

These examples have shown the variety and richness of Dumézil's comparative method. It is cheering to see that it discloses an Indo-European manner of thinking that is akin to our own. The ancient Romans, Greeks, Celts, Germans, Hindus, and Iranians were not savages. They did not think in a primitive manner that could only be compared to the hesitating mind of a child or the narrow range of the mentally sick. No, they were men like ourselves, with intelligence, and sensibility comparable to our own. And then, what an extraordinary thing it is to be able to say that the fairy world of the Celts, the hundred marvelous paths of Hindu tradition, the miracle of Greek thought, the organizing genius of the Romans, the rugged splendor of the Eddic poems, and the flaming faith of the Zoroastrian preaching—all this is contained in that conquering people whose language we can only reconstruct in an almost mathematical fashion.

In a material way, we imagine the warriors on their chariots, but an administrative capacity is associated with their technical ability. The structure of their theology gives us a notion of this administrative capacity. Is not the world of the gods a faithful transferring of human society to a new sphere and, changing less rapidly than this earthly world, does it not preserve instructive archaisms?

Three functions govern the world and rule society: sovereignty, force, and fecundity, in which kings and priests, warriors, and cattle-breeders and farmers, respectively, stand out. Sovereignty itself is double, being shared by two gods, one terrible and gifted with magic powers, and one calm and acting as a jurist. One will measure the age of highly elaborated organisation by knowing that the gods who govern the various divisions were invoked, and with names very close to those used in Vedic India, in concluding a treaty in Upper Mesopotamia in the fourteenth century B. C.⁷

We have given a glimpse of the results of a novel and effective comparative method. Although conceived and employed in the study of the Indo-European world, it may prove useful, with possible changes, in the wider domain of folklore. If, furthermore, the Indo-Europeans thus gain new life for us by setting in parallel the beliefs, traditions, and institutions of their historical successors and heirs, a new question arises: Can one speak of Indo-European folktales, folk traditions?

Before seeking to answer this question, it is necessary to separate tales, *Märchen*, and traditions (*Sagen*) clearly. Among the criteria that might be used, one is fundamental for us: tradition always serves a purpose, it explains something. A tale (*Märchen*), on the other hand, is a pleasant story that carries us away to a marvelous time or place, that moves us or charms us or makes us laugh but never offers us instruction and lays no claim to teaching us anything. A tradition is like a machine or a tool; a tale is like a work of art. A tradition never completely loses contact with the real world to which it is attached. Reality is its pretext for being and its justification. The tale, on the contrary, never has the least connection with reality. By its very definition as marvelous or comic, it is something that takes us out of ourselves, it is something different from reality.

The first consequence of this definition is that one passes by degrees from the *myth* to the tradition. Myth is a name we give to ancient traditions. Perhaps one believed more in a myth than in a tradition. The marvelous and powerful figures in myths are the gods and in the traditions they are giants, dwarfs, fees, and the like. A myth, more often than a tradition, seems to explain, to justify an act or rite. But these are all differences of degree, not of nature. The ancient Scandinavians knew giants and dwarfs along with the gods. The ancient Greeks had giants in their mythology. In India there were artisan gods who suggest (and perhaps even in their names) the artisan dwarfs in Germanic mythology and folklore. In contrast to the tradition, the tale is a specific creation closed within

itself, wholly distinct from the myth, and preserved by its own inertia. It may happen that an episode in a tale may become incorporated in a myth or tradition, but this occurs only accidentally and has no significance. A myth or a fragment of a myth never fills in a tale the place of a forgotten theme.

One or two examples will make clear the relations of the tale and the tradition. There are some Indo-European traditions in which fragments or even patterns of tales have been used. The tradition has retained its original meaning and the elements belonging to tales have had no influence. A tale lacks a particular characteristic meaning and therefore cannot affect the primitive and original meaning of the tradition that it may happen to unite with.

Thus, for example, the story of Loki contains themes derived from tales, but Dumézil had no difficulty in showing that it could not be reduced to a mosaic of tale fragments.⁸ In the same way the figures of the Pāndavas in the Mahābhārata, which W. Ruben has studied from the point of view of the folktale, have certain traits in common with the helpers in such tales as Aarne-Thompson Nos. 513, 514. It is also true in this instance that they represent an Indo-European epic and mythic tradition which has not been at all affected by the folktales.⁹ A theme belonging to a tale does not alter the general meaning of the tradition to which it becomes attached any more than a supplementary letter in a word changes its sense. The addition is a matter than concerns the writing and not the semantics of the word.

We know folktales in ancient Egypt, in classical antiquity, and in ancient India. Nothing prevents us from thinking that they were already known in Indo-European times. The tales listed by Antti Aarne and Stith Thompson may very well be, in large part, Indo-European. Do we not find them, as a group, chiefly in the area of Indo-European expansion? A simple conjecture, but one which, if it should prove to be correct, would have remarkable consequences. There has been much talk since the days of Benfey about the Indian origin of Indo-European tales. Why should we not grant that the Indo-Europeans have carried them as well as the languages and the institutions into both India and Europe? Thus the marvels of Celtic folklore would, like those of the Hindus, be an Indo-European heritage, resembling the religious vocabulary, in which certain very archaic details are found to agree precisely in the far west and the far east of the Indo-European world, that is to say, in Italo-Celtic and Indo-Iranian. The further consequence of this conjecture would be that the migrations of actual folktales—I am not referring to

literary borrowings, apologues, frame-tales like the *Dolopathos* and the *Seven Wise Masters*—in historical times would prove to be much less frequent and important than they are generally assumed to be.

These are new insights, and perhaps somewhat venturesome. Let us return for a moment to traditions (i.e., *Sagen*). It is possible to show by concrete examples that the Indo-Europeans possessed traditions comparable to those collected by folklorists in modern times. Furthermore, modern traditions are continuations of those known in Indo-European times. Dumézil has reconstituted an Indo-European tradition¹⁰ (the Eddic poems call it the "first war in the world") that explains how a third estate or class of society that represented the incarnation of the fecundity of the nation came to complete, in the beginning of time, a social body (if I may use this metaphorical comparison) that was supposed to have a head for thinking and arms to defend itself but lacked means to nourish and propagate itself. And I have just published an investigation of certain German and Swiss traditions that seem to be continuations of Indo-European traditions.¹¹

Dumézil is developing a general philosophy of Indo-European traditions that folklorists cannot neglect. For them there is no frontier in space, no limit in time, and no longer any unimportant subject or figure in the wonderland that they share with the child dreaming over a nursery rhyme in its cradle.

NOTES

¹ *Cybernetics* (New York, 1948), p. 184.

² *Loki* (Paris, 1948), pp. 156-158.

³ See especially C. G. Bruns, *Fontes iuris antiqui*, "Leges XII Tabularum," VIII, 1 a-b for references.

⁴ J. G. Campbell, *Superstitions of the Highlands and Islands of Scotland* (Glasgow, 1900), p. 225.

⁵ Dumézil, *La Saga de Hadingus* (Paris, 1953), p. 150.

⁶ Dumézil, *Déeses latines et mythes védiques* (Brussels, 1956), pp. 71-98.

⁷ Dumézil, *Naissance d'archanges* (Paris, 1945), pp. 15-55.

⁹ G. Dumézil, *Jupiter Mars Quirinus IV* (Paris, 1948), pp. 37-100, and St. Wikander in *La nouvelle cleo* (Brussels, 1950), pp. 310-29.

⁸ *Loki*, pp. 109-120.

¹⁰ *Tarpeia* (Paris, 1947), pp. 249-291; *Jupiter, Mars, Quirinus* (Italian revised edition, Turin, 1955), pp. 108-164.

¹¹ *Revue de l'histoire des religions*, CL (1956), 55-92.

A SELECTIVE BIBLIOGRAPHY OF DUMEZIL'S WORKS

1. *Mythes et dieux des Germains* (Paris, 1939). Pp. 147.

(This is now out of print and is being revised for a new edition. The results have been utilized in Jan De Vries, *Altgermanische Religionsgeschichte* [2 v., Berlin, 1956-1957].)

2. *Naissance d'archanges* (Paris, 1945). Pp. 191.
(A study of the development of Zoroastrianism.)
3. *Tarpeia* (Paris, 1947). Pp. 195.
4. *Loki* (Paris, 1948). Pp. 295.
5. *Mitra - Varuna, Essai sur deux représentations indo-européennes de la souveraineté* (2d ed., Paris, 1948). Pp. 216.
6. *L'Héritage indo-européen à Rome* (Paris, 1949). Pp. 256.
(A key work that will serve as an introduction to Dumézil's Roman studies.)
7. *Les Dieux des Indo-européens* (Paris, 1952). Pp. 147.
(A key work that will serve as an introduction to Dumézil's Indian and Iranian studies.)
8. *La Saga de Hadingus* (*Saxo Grammaticus, IV-VIII*), *du mythe au roman* (Paris, 1953). Pp. 176.
9. *Rituels indo-européens à Rome* (Paris, 1954). 8° Pp. 96.
10. *Jupiter, Mars, Quirinus* (Torino, 1955). 8° Pp. xvi, 405.
(A fundamental work containing revised and coordinated versions of earlier studies published in French. The synthesis offers wide perspectives.)
11. *Aspects de la fonction guerrière chez les Indo-européens* (Paris, 1956). 8° Pp. 116.
12. *Déeses latines et mythes védiques* (Brussels, 1956). 8° Pp. 124.
13. Noteworthy shorter essays (a selection). The following are particularly important:
 - a. "La Préhistoire des flamines majeurs," *Revue de l'histoire des religions*, CXVIII (1938), 188-200.
(This raises fundamental questions about our knowledge of the origins of Roman religion.)
 - b. "Le trio des Macha," *ibid.*, CXLVI (1954), 5-17.
 - c. "Njordr, Nerthus et le folklore scandinave des génies de la mer," *ibid.*, CXLVII (1955), 210-226.
 - d. "Les Trois fonctions dans quelques traditions grecques" in *Even-tail de l'histoire vivante, Hommage à Lucien Febvre*, (2 v., Paris, 1953), II, 25-32.
(An explication of the Judgment of Paris.)

FOLKLORE INSTITUTE

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SUPERSTITIONS COLLECTED IN CHICAGO

BY MARTIN L. WINE

Chicago, Illinois

The following collection of superstitions is offered as a contribution towards the study of Midwestern folklore. Though this was undertaken as a class project in the introductory folklore class of Professor Wayland D. Hand at the University of California at Los Angeles, the informants were from Austin high school in Chicago—the largest coeducational school in the Midwest and one representing diverse backgrounds in the student body. To make this a study in "living" folklore, the students of Miss Alice M. Rape's journalism class were asked to write down as many superstitions as they could think of offhand. At the same time, Miss Dorothy M. Bailey, an English teacher at the same school, was also asked to contribute all the superstitions she could remember; and it is interesting, though no conclusion is drawn from the fact, that most of the ones suggested by the students as a group were also suggested, along with a great many more, by her.

The numbers in parentheses after each entry refer to the informants, who are listed separately at the end of the collection. Similar or comparable items in the Frank C. Brown Collection of North Carolina Folklore (Durham, North Carolina: Duke University Press; 1952 ff.), Vol. 5 (forthcoming), are also indicated.

BIRTH, INFANCY, CHILDHOOD

1. When a baby smiles in its sleep, angels are near. (1.)
Cf. Brown, No. 261.
2. Disclaim beauty for an attractive child, lest it be "overlooked" or lest fairies carry it off. Fairies do carry children away, sometimes leaving "changelings" in their places. (1.)
3. The seventh son of a seventh son will be a doctor. (1.)
Cf. Brown, No. 224.
4. If one crosses over a child lying on the floor, the child will grow no more. If inadvertently one does the harm, recross over the child to erase the ill omen. (1, 3, 5.)
Brown, No. 182; cf. No. 639.
5. Monday's child is fair of face;
Tuesday's child is full of God's grace;
Wednesday's child is full of woe;
Thursday's child has far to go;

Friday's child is loving and giving;
 And Saturday's child has to work for a living;
 And a child that's born on the Sabbath day,
 Is fair and wise, and good and gay.

(1.) Brown, No. 124.

6. When a baby is baptized, you should throw money and sweet candies at it or over it in the church. Then, when the baby grows up, he or she will be sweet and wealthy. (11.)
7. The first time a new infant comes to your house, give two eggs if a boy, or two pieces of sugar if a girl, to assure him or her a happy life and good luck. (12.)
8. If a pregnant woman happens to see a rat or a large fire, she shouldn't touch herself, or the baby will have an imprint on the spot where she touched herself. (12.) Cf. Brown, No. 98.
9. If a few women in the same family are pregnant, and they give birth in the same week, the children will all be of the same sex. (12|)
10. For every baby tooth you lose, the good fairy will leave a dime under your pillow. (16.) Cf. Brown, Nos. 387 and 3388.
11. If you step on a crack, you will fail in your lessons. (9.)
 Brown, No. 437.
12. Stepping on a sidewalk crack brings bad luck. (9.)
13. If you step on a block of cement on the sidewalk with the contractor's name in it, you'll become a stinkfish. (6.)
14. If you say the same word as someone else simultaneously, lock your little finger with his and make a wish. (1.)
 Brown, No. 449.
15. If two people say exactly the same thing at the same time by accident, it is good luck if you make a wish before either speaks again. (5.) Cf. Brown, No. 450.

HUMAN BODY, FOLK MEDICINE

16. Wrapping the stocking from the left foot around a sore throat at night will cure the soreness. (1.) Brown, No. 2211.
17. If one has a sty or a wart or a blemish on his face, it will disappear if one makes the sign of the cross on it with one's fasting spit every morning for nine mornings. (1.)
18. If you have a loose eyelash, blow it off your finger and make a wish. (1.) Cf. Brown, Nos. 542, 543.
19. After you sneeze, pull your right ear. (15.)
20. When you talk of good health, knock on wood. (15.)
 Cf. Brown, No. 5836.

21. If you make faces at people, your face may freeze up that way. (4.) Cf. Brown, No. 172.
22. An apple a day keeps the doctor away. (13.)
23. A blister on the tongue means that one has told a lie. (9.)
Cf. Brown, No. 887.
24. If you have a wart, rub it with a raw potato, and put the potato under a stone, and the wart will disappear. (18.)
Cf. Brown, No. 2547.
25. If you are talking to someone about a diseased person and you happen to sneeze, pull your ear three times to assure yourself a happy life. (12.)
26. When you point to the stars and count them, moles will appear on your hand. (11.)
27. Sneeze on Monday, sneeze for danger.
Sneeze on Tuesday, kiss or meet a stranger.
Sneeze on Wednesday, receive a letter.
Sneeze on Thursday, for something better.
Sneeze on Friday, sneeze for sorrow.
Sneeze on Saturday, joy tomorrow.
(1.) Cf. Brown, No. 562.
28. Rubbing a humpback brings good luck. (1.)
Cf. Brown, No. 3661.
29. Yellow jaundice is cured by placing red beets around the neck. (1.)
30. It is unlucky to stump the toe. (9.) Brown, No. 621.
31. If you drop a comb while combing hair, don't pick it up. Someone else will pick it up, and you'll have a good surprise. (4, 5, 15.) Cf. Brown, No. 499.

HOME, DOMESTIC PURSUITS

32. Don't sing at the table. (1.) Brown, No. 2842.
33. A new broom sweeps clean,
But the old one knows the corners better. (1.)
34. Before you throw out bread, kiss it. (15.)
35. Never whistle in an actor's dressing room or off stage before a play. (1.) Cf. Brown, No. 3477.
36. When someone is sewing something on you, you are supposed to hold something in your mouth. (3, 4.) Cf. Brown, No. 3289.
37. See a pin, pick it up,
And all the day, you'll have good luck. (1, 8, 10.)
Cf. Brown, No. 3338.
38. Sewing done on Sunday will be ripped with one's nose in the next world (*Purgatory*). (1.)

39. Never cut a dress on Friday. (1.) Brown, No. 3274.
40. Don't hand a pin or needle to someone because, if you do, you'll lose your intelligence. (3.)
41. Just before you move into a new home, you are supposed to bring some bread and salt to guarantee that there will always be enough food there. (12.) Cf. Brown, No. 2949.
42. Putting something on wrong side out inadvertently brings good luck. (1, 5, 9, 16.) Brown, No. 3179.
43. Breaking a mirror will cause seven years' bad luck. (1, 2, 5, 14, 17.) Brown, No. 3060.
44. Never walk under a ladder. (1, 10, 14, 19.) Brown, No. 3064.
45. It is unlucky to sit on a table. (9.) Brown, No. 3049.
46. Putting a hat on the bed will bring bad luck. (10.) Brown, No. 3238.
47. To dream of a window means good luck. (1.)
48. It is good luck to throw salt over your shoulder. (14.) Cf. Brown, Nos. 2281, 2282.
49. Throw salt over your left shoulder if it is spilled on the table. This is supposed to chase evil spirits away. (3, 4, 5, 7, 8, 9, 13.) Cf. Brown, No. 2281.
50. When getting up in the morning, it is better to get out on the right side of the bed to make sure the day begins right; therefore it will continue right all day. (4.)
51. Opening umbrella indoors is bad luck. (1, 5, 7, 14, 17.) Brown, No. 3062.
52. If you put on galoshes indoors, you'll become crosseyed. (7.)
53. A chocolate cake is unlucky. (5.)
54. It is unlucky to leave a house through a window. (9.)
55. Never light three on a match. (1, 5.) Brown, No. 3024.
56. A cricket in the house is an omen of good luck. (1.) Brown, No. 2992.
57. Sing before breakfast, cry before supper. (7.) Brown, No. 2847.
58. Sing before breakfast, cry before night. (1.) Brown, No. 2849.
59. Saturday's dream Sunday told comes true before it's nine days old. (10.) Cf. Brown, No. 3140.
60. Dreams go by opposites. (1.) Brown, No. 3123.

ECONOMIC, SOCIAL RELATIONSHIPS

61. If you and your companion walk on either side of an obstruction, say "bread and butter" before resuming conversation. (1.) Cf. Brown, No. 3605.

62. If you are walking with someone and a post separates you, go back and walk around it in the reverse directions. Otherwise, you will quarrel with your friend. (1.)
Cf. Brown, No. 3603.
63. The gift of a knife cuts friendship. (1, 9, 12.)
Brown, No. 3580.
64. Any money found is lucky, so keep it. (3, 5.) Brown, No. 3442.
65. If you spill salt on the table, throw it over your left shoulder or you will quarrel with someone. (1.) Brown, No. 3552.
66. Never leave knives with the blades facing upwards while washing silverware; otherwise, there will be a quarrel in the family that day. (6.)
67. If a tooth falls out, put it under your pillow and money will replace it. (4.) Cf. Brown, No. 3388.
68. If your nose is itchy, some one is talking about you. (11.)
Brown, No. 3506.
69. If your nose is itchy, you are going to have an argument. (6.)
70. If your nose is itchy, you are going to have a fight. (1.)
Cf. Brown, No. 3527.
71. If your left hand is itchy, you are going to get money; if right, to shake hands. (1.) Cf. Brown, No. 5747.
72. If you stutter over saying something, it must be a lie. (6.)
73. Walk around your chair to change your luck if the cards go against you. (1.) Brown, No. 3648.
74. To take the first pot in poker indicates that one will lose the game. (1.)

FISHING AND SPORTS

75. When going fishing, if you spit on the hook, you'll always catch fish. (4.) Cf. Brown, No. 7847.
76. If the first batter of the baseball game strikes out, it is believed that the pitcher's team will lose the game. (9.)
77. Some ballplayers believe that if you change uniforms while in a winning streak, it will bring bad luck to the team. (9.)
78. When a baseball team is fighting for first place position, or are in first place and have not clinched the pennant, it is believed that to have a group picture taken of the team will bear ill for that team. (9.) Cf. Brown, Nos. 3626, 3639.

TRAVEL, COMMUNICATION

79. Never start a journey on a Friday. (1.) Brown, No. 3721.

80. If you start out of the house and have to return for something, always sit down for a moment; otherwise, your trip is jinxed. (1.) Brown, No. 3767.
81. If you start out of the house and have to return for something, count to ten after returning for it; otherwise, bad luck will follow. (15.) Brown, No. 3769.
82. Your first visitor on New Year's should be a blonde (male seems to be preferred). (1.)
83. If you drop a knife, a man will visit you; a fork, a woman will come; a spoon, a child. (3, 15, 17.)
Brown, Nos. 4005, 4009, 4012.
84. It is unlucky to turn back from a journey. (9.)
Brown, No. 3758.
85. It's bad luck to meet a red-haired woman when starting out on a journey. (1.) Brown, No. 3795.

LOVE, COURTSHIP, MARRIAGE

86. If a girl puts on a man's hat, she will marry him. (1.)
Cf. Brown, No. 4218.
87. A bride must wear, in order to be happy:
 Something old, something new,
 Something borrowed, something blue.
 (1, 5.) Brown, No. 4819.
88. Sleep on a piece of wedding cake, dream of the person you will marry. (1.) Brown, No. 4831.
89. It's bad luck for a bride to stumble on the threshold when she enters her new home for the first time. Hence, the custom of bridegroom's carrying her over. (1.)
90. A bride must never wear black:
 Married in black, wish yourself back.
 Married in green, don't wish to be seen.
 Married in brown, leave the town.
 Married in red, wish yourself dead.
 Married in white, everything's right.
 (1.) Cf. Brown, Nos. 4801, 4802.
91. Plucking daisy leaves—saying, "He loves me, he loves me not," etc.—until the last petal will indicate whether your sweetheart loves you or not. (1.) Brown, No. 4576.
92. The girl who catches the bride's bouquet will be first to marry. (1, 5, 10.) Brown, No. 4854.
93. Three times a bridesmaid, never a bride. (1.) Brown, No. 4754.

94. Counting buttons on a garment:
 Rich man, poor man, beggar man, thief,
 Doctor, lawyer, merchant, chief.
(The word on the last button indicates one's future husband will follow that profession.) (1.) Brown, No. 4727.
95. When a bride opens her gifts, the number of strings she cuts will be the number of her children. (1.)
96. A bridegroom must not see the bride after the midnight preceding the marriage day until the marriage ceremony. He must also never see her in her wedding dress before the ceremony. (1, 2, 19.) Cf. Brown, No. 4760.
97. Canceling names will indicate whether the relationship between the couple will result in: hatred, friendship, love, marriage—as,

Mary

James.

(1.)

98. Lucky at cards;
 Unlucky at love. (1.)
99. Blest be the bride that the rain falls on! (1.)
100. It's bad luck to get married on a rainy day. (3, 19.)
 Cf. Brown, Nos. 4787, 4789, 4790.
101. Take the last piece of food on a plate passed to you, and you will be an old maid. (1, 5.) Brown, No. 4666.
102. Change the name and not the letter,
 Change for worse instead of better. (1.) Brown, No. 4706.
103. If you count one-hundred yellow convertibles, fifty redheads, a man in a green tie, and a lady in a purple dress, then the first boy or girl you talk to is the one you will marry. (4.)
104. If you peel onions in the daytime and that night you dream of a man bringing you a glass of water, he will be your husband. (5.)
105. If you break a glass at a wedding, it's good luck. (5.)
106. If you carry wheat to a wedding, it's good luck. (5.)
107. If four people cross one another's hands when they shake hands, there will be a wedding. (9.) Brown, No. 4179.
108. It is bad luck to postpone a wedding. (9.) Brown, No. 4751.
109. To dream of a death foretells a wedding. (1.) Brown, No. 4390.

DEATH, FUNERAL CUSTOMS

110. If a picture of a person falls, the person will die. (1.)
 Brown, No. 5064.

111. A bird in the porch is a sign of death. (*The informant claims this is Swedish in origin.*) (1.) Cf. Brown, No. 5277.
112. A bird in the house is a sign of death. (1.)
Brown, No. 5280; cf. No. 5006.
113. When a person involuntarily sighs, some one has walked across the spot where he will be buried, or the wind has ruffled the grass upon it. (1.)
114. Variation of 113: cold shivers indicate that some one, etc. (9.) Cf. Brown, Nos. 5238-5241.
115. The spirit of a dead person may come back for a loved one, who will sicken and die. (1.)
116. Whoever plants a cedar tree will die within a year. (1.)
Cf. Brown, No. 5378.
117. Death is sometimes foretold by knockings on doors and walls. (1.)
118. Before a death in a family, the banshee (white fairy woman—Irish) may be heard wailing without the house. (1.)
119. The spirit of a dead person in the form of a butterfly may accompany a loved one on earth. (1.)
120. A deep sigh, seven years off your life. (1.)
121. Leaves blowing over a grave, ill omen; leaves blowing on a grave, good omen. (1.)
122. It is bad luck to count cars in a funeral procession. (6.)
Brown, No. 5454.
123. Don't speak ill of the dead (*"De mortuis nil nisi bonum"*). (1.)
124. It is unlucky to meet a funeral procession face to face. (9.)
Brown, No. 5442.
125. When you dream about a wedding, someone is going to die. (11.) Brown, No. 4979.

WITCHCRAFT, GHOSTS, MAGICAL PRACTICES

126. The devil or a witch or a ghost cannot follow you over running water (*i.e., if you can get over the bridge*). (1.)
127. Step on a crack, and kill the devil. (7, 19.)
128. Some people believe that if you are scared, go to a friend who will melt wax and pass it over your head while saying a prayer. Then you pour the wax into a pan of cold water. The wax will form an image of the thing that frightened you, and the scare will be gone. (12.)
129. A penny in the shoe is good luck. (1.) Cf. Brown, No. 5823.
130. When you give a wallet or a purse as a gift, always put a lucky penny in it. (5.)

131. The left hind foot of a rabbit is good luck. (1, 15.)
Brown, No. 5797.
132. A rabbit's foot is a charm against evil. (17.) Brown, No. 5792.

COSMIC PHENOMENA, TIMES, NUMBERS, SEASONS

133. The number thirteen is unlucky. (1.) Cf. Brown, Nos. 6027, 6034.
134. Friday the thirteenth is unlucky. (1.) Brown, No. 5995.
135. Thirteen at a table means death in the family. (10.)
Cf. Brown, Nos. 5074-5077.
136. It's bad luck for moonlight to fall on a sleeper's face (*causes madness, lunacy*). (1.)
137. Never look at the moon over your left shoulder; it is fatally unlucky. (1, 9.)
138. A wish on the first star you see will come true. (5.)
Brown, No. 5953.
139. A wish on a shooting star before it disappears will come true. (5.) Brown, No. 5963.
140. Say and repeat:
Star light, star bright,
First star I see tonight,
I wish I may, I wish I might,
Get the wish that I wish tonight. (1, 5.) Brown, No. 5958.

WEATHER

141. Friday brings next week's weather. (1.)
142. Rain before seven, dry before eleven. (1, 19.)
Cf. Brown, Nos. 6221, 6251, 6252, 6342.
143. A rainbow in the morning—sailors, take warning.
A rainbow at night—sailors' delight. (1, 19.) Brown, No. 6125.
144. If it rains on Easter Sunday, it will rain for seven Sundays. (1, 16.) Cf. Brown, No. 6429.
145. Step on an ant, and rain will follow the next day. (2, 3.)
146. Rain on Sunday, rain all week. (7.) Cf. Brown, No. 6445.

ANIMALS, ANIMAL HUSBANDRY

147. Mourning doves bring bad luck. (1.)
148. Bats bring bad luck. (1.) Brown, No. 7183.
149. Toads cause warts. (1.)
150. Ravens are birds of ill omen. (1.) Cf. Brown, No. 7289.
151. Cats after kind, and rats after mice. (1.)

152. On Christmas Eve, at midnight, animals are able to talk. (*But since they will not do this if aware of the presence of humans, it is hard to prove!*) (1.)
153. Never kill a lady bug. (1.) Brown, No. 7374.
154. Never kill a spider. (1.) Brown, No. 7378.
155. If a white horse is seen in early morn, you can be sure of luck throughout the day. (*Informant says this is German in origin.*) (4.) Cf. Brown, No. 7099.
156. If a bird lands on the porch, good tidings come. (3.)
157. It's bad luck for a black cat to cross one's path. (1, 5, 9, 14.) Brown, No. 3814.
158. It is good luck to find a horseshoe and throw it over your shoulder. (14.) Cf. Brown, No. 7120.
159. A horseshoe over the door is an omen of good luck. (1.)
160. It is unlucky to wear a peacock feather. (9.)
161. If you break the wish-bone of a chicken or turkey with someone else and get the larger piece, you get your wish. (1, 5.) Brown, No. 7198.
162. Horse-hairs turn to snakes in a rain barrel. (14.)

PLANTS, PLANT HUSBANDRY

163. Plant little idols with your corn, and they will protect it. (1.)
164. A four-leaf clover is lucky. (1, 5, 14.) Cf. Brown, Nos. 7209-7913.
165. To dream of violets means worry. (1.)
166. It's best to plant potatoes by the light of a new moon. (1.) Cf. Brown, Nos. 8218, 8219.

MISCELLANEOUS

167. Laugh today,
Cry tomorrow. (11.)
168. Never leave a book open as you leave it, or your wisdom may vanish. (4.)
169. Whistling girls, like cackling hens,
Always come to some bad ends. (1.) Cf. Brown, Nos. 8493-8495.
170. It's bad luck to mention one's own good fortune (*though this can be warded off by knocking on wood at once*). (1.) Cf. Brown, No. 5836.
171. It is considered bad luck to sleep on the Jewish New Year. (1.)

172. It is bad luck for girls to whistle. (10.) Brown, No. 8490.
173. It's bad luck to whistle in the house. (12, 19.) Brown, No. 8488.
174. Blow out all your birthday candles at once, and you'll get a wish. (1, 5.) Brown, No. 8505.
175. Make a wish on the first slice of cake for an occasion. (5.)

* *

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WILLIAM GILMORE SIMMS AND THE BRUTUS LEGEND

BY FRANCES M. BARBOUR
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It is the way of folklore to pre-empt a good story and make a legend of it. This has happened with the story of Lucius Junius Brutus, who as consul of Rome in the sixth century B. C. condemned his two sons to death for plotting against the state. For over two thousand years this legend has symbolized the triumph of principle over personal considerations. It was used by Shakespeare in Richard II and by Nathaniel Lee in his play, *Lucius Junius Brutus*; it is here being considered as an incident in an American novel of the last century by William Gilmore Simms.

William Gilmore Simms, a contemporary of James Fenimore Cooper and the first Southern novelist of any stature, was known to be both an omnivorous reader and an avid student of the Indian and pioneer life of the Southwest. It has been generally assumed that although his Indians are "noble Indians," definitely colored by the romantic philosophy of Primitivism, his studies of Indian life

are based primarily on observations and legends recorded in a commonplace book on two trips to the Southwest in 1825 and 1830 respectively. *The Yemassee* (1835), his best known novel, contains an incident concerning the trial of a young brave for treason (Chapter xxv), which has been cited by many critics as an incident which exemplifies Simms's narrative powers at their best. This incident, which is easily identified as the Brutus legend, comes almost certainly not from a legend recorded in the commonplace book but from Nathaniel Lee's *Lucius Junius Brutus*, a poetic drama of the seventeenth century.

The Brutus legend in English literature has been embroidered by each successive user. Livy relates laconically and dispassionately that Lucius Junius Brutus, as consul of Rome, had condemned to death his two sons for joining a conspiracy to restore the Tarquins to power. Shakespeare, in the Duke of York story in *Richard II*, added the impassioned intercession of a mother in behalf of her son, and to fit the incident to his needs, had the king spare the life of the culprit. Lee, who knew his Shakespeare and had a full complement of the baroque taste for embellishment, added another intercessor, a well beloved bride, and had the repentant culprit saved from the dishonor of a state execution by death at the hands of a friend. Simms took over the Lee version almost *in toto*, as a table below will demonstrate, his one certain contribution being his having the mother slay her son before his execution. There is in Simms's version even the same emphasis on death as preferable to dishonor that we find in Lee. It is barely possible that Simms added another detail to the story—that of saving the culprit's soul. At least he gave this aspect of the incident greater emphasis than Lee, who merely implied such an aim in the slaying. In the culprit's last speech to his slayer he says,

Oh bravely struck! thou hast hit me to the earth
So nobly that I shall rebound to heaven,
Where I will thank thee for this gallant wound.

TABLE OF STORY ELEMENTS

<i>Livy</i>	<i>Shakespeare</i>	<i>Lee</i>	<i>Simms</i>
1. Lucius Junius Brutus, as consul of Rome, condemns to death	The Duke of York pleads with Bolingbroke just before the coronation of the latter to put to death	Lucius Junius Brutus, as consul of Rome, condemns to death	Sanutee, presiding over the destiny of his son, pronounces sentence that his son is to be outlawed and bound over to the executioner.

- | | | | | |
|-----|--|--|--|---|
| 2. | his two sons | York's son,
Aumerle, | his two sons,
Titus and Tiberius, | The son, Accones-
toga, |
| 3. | for complicity
in a plot to
restore the
Tarquins to
power. | for having entered
into a treasonous
plot against the
life of Boling-
broke. | for complicity in
a plot to restore
the Tarquins to
power. | has been involved
in treasonous
dealings with the
English against
his own tribe,
the Yemassee. |
| 4. | | The son pleads
with Bolingbroke
for his life. | Titus, the favorite
son, though he
sees that his
father's heart is
softening, pleads
for forgiveness | The son pleads
for mercy, |
| 5. | | | but <i>does not wish
to live in dishonor.</i> | that he be <i>spared
the dishonor of
expatriation</i> and
presumably be al-
lowed to live. |
| 6. | | The mother also
pleads for the
life of her son,
and | The mother pleads
for the life of
her son, | The mother pleads
for a last inter-
view with her son |
| 7. | | her suit is
granted. | her effort being
futile. | but knows that
any effort to
save him will
be vain. |
| 8. | | | Teraminta, his
beloved, also
pleads for his
life. | Hiwassee, his be-
loved, persuades
Echotee, another
brave to plead
for him. |
| 9. | | | As Titus has pre-
viously requested,
Valerius, his
father's colleague,
slays him before
the actual exe-
cution | The mother slays
her son with a
hatchet she has
had concealed
on her person |
| 10. | | | <i>to save him from
the dishonor of
execution by the
state.</i> | <i>to save him from
the dishonor of
expatriation</i> |

11.

Titus says that
Valerius has
struck him so
nobly that he
will "rebound to
heaven."

and the conse-
quent perdition
of his soul.

Thus Simms's account of the death of Acconestoga seems rather to stem from the author's reading than from his first-hand study of Indian life. At first it may seem strange that a practically unschooled youth like Simms had read a rather obscure play like Lee's *Brutus*. Lee, it is true, had probably been, next to Dryden, the most popular English playwright of the 1670's and 80's, as attested by the large number of early editions of his plays still available for use or purchase. There is no reason to believe that he was widely read during the Neo-Classical period, when literary taste was far too austere for Lee's florid manner. In the early nineteenth century, however, interest revived in the plays of Otway, a contemporary of Lee, who wrote in the same baroque style. Byron was especially interested in Otway, and Simms admired and imitated Byron. It may be that Simms met Lee's *Brutus* play in some such roundabout manner.

It is entirely possible, of course, that Simms came upon Lee's play quite naturally. He had been reared in Charleston, and Charleston had from the first maintained intimate cultural relations with England. In that case Lee's *Lucius Junius Brutus* might not have been such strange literary fare for a boy with a voracious appetite for reading—especially a boy who preferred above everything else the romantic tales of Byron and Scott. Suffice it to say, the *Brutus* story had come a long and rather devious journey to find a place in a tale of the Yemassee Indians.

THE DEAD SEA SCRIPTURES

A REVIEW ARTICLE

BY ROBERT SEAGER II

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The Dead Sea Scriptures in English Translation. Theodore H. Gaster. ed. (New York: Doubleday Anchor Books, 1956); *The Dead Sea Scrolls.* John M. Allegro. (London: Pelican Books, 1956); *The Dead Sea Scrolls and the Bible.* Roland E. Murphy. (Westminster, Md.: The Newman Press, 1956); *The Meaning of the Dead Sea Scrolls.* A. Powell Davies. (New York: Signet Key Books, 1956).

Nearly every literate American has been exposed by now to the fact that in the second and first centuries B.C. there lived at Qumran on the shores of the Dead Sea a highly organized Essenic Jewish sect which summed up in its monastic existence and apodictical writing a belief in the imminent end of the world and the necessity of a thoroughgoing spiritual preparation for that cataclysmic event. Readers of journals as otherwise diverse as *Time Magazine* and the *New Republic* have been kept fully abreast of the dramatic archeological and scholarly effort that has attended the location, recovery and translation of the documents secreted by the sect in inaccessible caves when the Roman army finally moved to destroy the religious basis of Jewish nationalism in 68 A.D.

These documents, or Scrolls, are now available in an excellent English translation edited by Professor Theodore Gaster of Columbia University. They will be of particular interest to students of folklore and comparative religion since they portray the messianic and redeemer myths of an isolated group caught up in an intense theological dualism symbolized and historicized in a gigantic struggle between a God of Good and a God of Evil for the control of the world and the spiritual allegiance of man.

Because the Qumran documents bridge a two-century chronological gap between the latest of the Old Testament books and the earliest of St. Paul's Epistles, they are of immense historical and theological importance. The discovery, within a century of Christ's birth, of a tradition centering on belief in a Jewish Messiah (The Teacher of Righteousness) who transcended political and ritual goals has understandably caused some consternation. For this reason it is not surprising that the "meaning" of the Dead Sea Scrolls has already become immersed in controversy as various religious and rationalist groups maneuver either to quiet the fears of the faithful or to discover in the Scrolls some verification or suggestion of their respective attitudes

toward the origin and early development of historical Christianity. Thus the interpretive literature that began with Edmund Wilson's *The Scrolls From the Dead Sea* (New York, 1955) and Millar Burrows' *The Dead Sea Scrolls* (New York, 1955), has become a flood. Recently, John M. Allegro has viewed the documents from the naturalist viewpoint; Roland E. Murphy has countered with a Roman Catholic evaluation; and A. Powell Davies has offered a Protestant-Unitarian version. Indeed, a form of competitive "Higher Criticism" has emerged that is becoming increasingly contentious. Much of this centers on a new assessment of the religious and theological currents abroad in the Palestine into which Jesus of Nazareth was born and the influence such movements as Qumran Essenism might have had on John the Baptist, Jesus and, later, St. Paul. Since the various sectarian interpretations that have appeared to date have vital creedal interests at stake, it is well that the reader proceed first to the documents themselves. And on this journey the Gaster translation might profitably be compared with the Burrows translation at the most controversial points.

The Qumran documents reveal that the sect was an economically communistic theocracy in which social status was determined by a dominant priest class on the basis of an individual's degree of righteousness—an aristocracy of spirituality superimposed on a communism of materiality created and enforced by a body of rules and regulations derived from a rigid and sometimes arbitrary interpretation of the Mosaic Covenant and the Prophetic Codes. Their view of history denied the concept of linear progressive development common to Greek and Roman experience. Instead, they embraced the Indian and Persian view that history was a cyclical phenomenon, its motion imparted by constant conflict between God and Satan and their respective allies, the Sons of Light and the Sons of Darkness. Periodically, when Belial, the Angel of Darkness, seemed on the verge of corrupting all mankind, God would intervene and in a cataclysm of fire and flood the old world of sin and flesh would be destroyed and a new world ushered in. The Qumranites believed that the Golden Age would be characterized by the gathering in of all the right-thinking and righteous Israelites (the "remnant" of mankind "saved" by God to launch the new cycle), and the emergence of both a Political Messiah and a Priest Messiah who would assist in spreading "the knowledge of the Lord" throughout the world reborn.

The intense and deterministic dualism of the Qumran sect exhibits strong post-Exilic Persian influences not characteristic of orthodox Judaism in the century before Christ. Indeed, the Qumranites

linked the bulk of the Jewish priesthood with Satan, and they singled out for special abuse a Preacher of Falsehood (Aristobulus II or Menelaus or both), who, contrasted with their own Teacher of Righteousness, served to project the larger cosmic dualism into contemporary human history. Like Jesus, they argued that their mission was to purify and revitalize the ancient Covenant. They looked forward to the coming of the Kingdom of God, and they maintained that salvation and eternal life would come most readily to those who possessed an "inner vision" of or mystical identification with God.

The mystical emphasis has a clear Iranian-Indian basis, as does the monastic withdrawal from society and the insistence on contemplation as a road to truth. On the other hand, the bulk of the documentary evidence places the sect firmly in the Jewish tradition—a reform Judaism with dualistic, messianic and mystical overtones, but one firmly anchored in Mosaic and post-Exilic propheticism. The view of man as "a mass of filth . . . prone unto wrong-doing," miserable in the sight of God, the concern with ritual cleanliness and legalistic behavior codes, a hymnology virtually plagiarized from the Psalms, the conception of the struggle between Good and Evil in secular military terms, a view of God ranging from the capricious and anthropomorphic to the omnipotent, omniscient, and omnipresent, and the egocentricity of "chosen people" nationalism and one-road salvationism, all serve to suggest this point.

However, the true uniqueness of the Qumran documents lies in the fact that on two major points, the origin of evil and the nature and status of the Teacher of Righteousness, the sect worked out a theological eclecticism which looked both East and West—toward both the cosmological dualism of India and Persia and the Man-God or personified Logos concept of the Hellenistic world. In this sense, the theological nature of Jesus as expressed in the Epistles of Paul and the sharp dualism of the Fourth Gospel (long thought to be an early second century A.D. product of Gnostic influence) must be reviewed anew in the light of the Scrolls. It is at this point that the controversy becomes heated. And it is at this same point that the folklorist concept of the culture hero becomes most suggestive.

Surprisingly, the controversy to date has largely bypassed the problem of the origin of evil and has concentrated instead on the more immediate threat of the Teacher of Righteousness. But the Qumranites struggled heroically with theodicy, and compared with the somewhat inconclusive solution found in the Book of Job and the intellectually unsatisfactory answers summed up in the Christian doctrine of Original Sin, the ideas of the sect certainly warrant

further study and analysis. Briefly, the Qumran community believed that God by some "inscrutable design" had created both Good and Evil. He also created man with the two distinct natures, of "equal measure," one tending toward righteousness revealing the dominion of the Prince of Light, the other tending toward evil and revealing the dominion of the Angel of Darkness. God, it was believed, loved Good, and if man availed himself of the pleasures of the Evil (which God himself had created) he would suffer "final annihilation in the Fire." Further, "when the time of Inquisition comes, He will determine the fate of each living being in accordance with which of the two spirits he has chosen to follow." Thus while there was plenty of Free Will in the Qumran concept of salvation (a free will which the priest class of the sect sought to channel toward the "right" choice through the authoritarian imposition of the Covenant purified) there was no idea of Original Sin and no searching concern with predestination. In the Zadokite Document it seems clear that Satan was employed by God as an instrument to destroy those who renounced the Covenant. It follows then that Satan had no independent, metaphysical existence but was a specific creation of the Deity for the purpose of testing, chastising, and seducing man. There is no suggestion that Satan was a fallen angel or that the Evil God (as the ancient Persian tradition had it) developed independently of the Good God. On the contrary, the Evil God was viewed as a manifestation, a derivative of the Good God, much as in the Hindu concept. For this reason it was inevitable, by definition, that God could and would triumph over his own tool whenever the periodic and cataclysmic purging of mankind was necessary. But since the cosmic duality was essentially contrived and artificial, man could hope to escape the consequences of his wrongdoing.

The Qumranites developed such an escape hatch for those who had exercised their freedom of will unwisely. According to the Zadokite Document, chronic Covenant-breakers could, through confession and submission to God, achieve last-minute salvation, especially if they gave ear to "him who imparts the true interpretation of the law." Whether this figure should be called a "Teacher of Righteousness" as Professor Burrows translates the phrase, or "One Who Expounds the Law Correctly" as Professor Gaster insists, or whether he was regarded as a true Messiah, it is difficult to read the Gaster translation and agree with the translator in his introduction that the "correct expositor" or "right teacher" was an office rather than a specific person, and that even if he were a person his nature and function in no way transcended that of any other Hebrew prophet.

It seems clear that the sect looked forward to "the coming of the Prophet," a man separate and distinct from both the Political Messiah and the Priest Messiah, a person "wonderful in counsel, a *hero divine*," a teacher through whom God would work and whose function transcended both the political and the ecclesiastical. According to the Habukkuk Commentary, this teacher would seem to surpass the status of other Hebrew prophets because it was believed that God had specifically endowed him with knowledge of "all the *deeper implications* of the words of His servants the prophets." Yet in the Commentary on Psalm 37 the impression is given that this teacher had already come and been persecuted by "the wicked priest" who had the Teacher "put to death" in order "to make an end of the Covenant and the Law." Thus whether the Teacher had come or was to come, he apparently summed up in his very being and existence both "the Covenant and the Law." One might argue, therefore, that this was no run-of-mine prophet, but a man who stood above the prophets and through whom life eternal might be achieved. To be sure, the concept of a Man-God in the later Christian sense is nowhere suggested. But the overall Qumranite emphasis on status based on degrees and gradations of righteousness made it entirely plausible for them to conceive of a redeemer and savior standing somewhere below God and above man. Neither wholly man nor God, nor Man-God, we have here a unique sort of culture hero. And since the references to the "wicked priest" and/or "the man of lies" seem to have positive historical identifications in mind, it is inconceivable that references to the "Teacher of Righteousness" would be to anything other than a historical personality. The projection of the cosmic dualism into human history logically demanded it, and the documentary references clearly suggest it.

At the same time, Professor Allegro's argument that the Teacher was a "Christ-like" figure is only sound in the sense that folk religious literature abounds with Christ-like figures, messiahs, and redeemers. Allegro pushes the evidence too far in his attempt to unearth and historicize identical behavior motifs (such as crucifixion) for Christ and the Teacher. On the other hand, Father Murphy's unwillingness to see more than an "alleged parallel" between the Teacher of Righteousness and Jesus and a possible similarity in the "form of expression" in the literature treating the two, wholly begs the question. His assertion that the "specific Christian revelation—God's sending His only-begotten Son into the world to teach and to redeem mankind by His death—is simply not found in Qumran," not only belabors the obvious but seems to rule out the likelihood of much penetrating

Roman Catholic speculation on the central issue of Qumran's influence on the emergence of later Christian redeemer concepts. A. Powell Davies, demonstrating a Unitarian unwillingness to accept the divinity of Christ, finds in the Qumran documents considerable evidence to support his contention that the Pauline deification of Jesus was a radical departure from the religious tradition which Jesus himself sought only to purify. Professor Gaster, writing from a Jewish viewpoint, spends little time worrying about the nature of Jesus and bends much of his effort to the task of converting the Teacher of Righteousness into a standard Hebrew prophet.

It must, of course, be pointed out that there is nothing in the Qumran evidence to detract from the "uniqueness" of Jesus, so long as it is recognized that the quality of uniqueness rests primarily on St. Paul's Hellenized identification of Jesus as the literal, divine, historical Son of God, an identification which Jesus himself was either unwilling or unable to make. Certainly, the Qumranites made no such broad claim for their Teacher, and until Paul so characterized Jesus, it is probable that members of the sect worked closely with the Early Church of James in Jerusalem. To be sure, some of the specific teachings of Jesus differed significantly from those of Qumran. The sect, for instance, felt no missionary or redemption obligation toward mankind as a whole, and they urged their followers to hate and shun all sinners and Covenant-breakers. If Jesus is "unique" because he preached a doctrine of love to all men, then the Qumran Scrolls do not contest this designation. But if "uniqueness" is based on the conviction that Jesus is the only Man-God in history, then there is a considerable body of folk religious literature to contest the viewpoint. To this reviewer, it would seem that the Jesus of the Synoptic Gospels made on his own behalf no larger pretensions to divinity than the Qumranites made for their Teacher of Righteousness.

Another interesting speculative point raised by the documents is that the sharp dualism of the Fourth Gospel might indicate Essene and Qumran influences rather than later Gnostic penetration and may even, in broad concept at least, pre-date the Synoptic Gospels. More important, and equally speculative at this point, is the extent to which Paul was influenced by the Qumranite view of the Teacher as he sought to delineate the theological nature and historical meaning of Christ. Murphy, Allegro and Davies all wrestle with these problems, Allegro and Davies realistically pointing out that the influence of Qumran on the author of the Fourth Gospel and on Paul was pronounced. Indeed, it might be argued that Paul's conception of Jesus as the Son of God, separate and distinct from God, yet a

God in his own right, seems somewhat closer to the Qumran Teacher who stood somewhere intermediary between God and the prophets than it does specifically to the philosophical abstraction that was the personified Logos of John.

There will be much more controversy over the Dead Sea Scrolls. The whole question of the eclectic origin of Christianity has been raised anew and must again be forthrightly considered. It is to be hoped that the real questions raised by the Scrolls will not be swallowed up in a welter of denominational dogma and creedal inelasticity. Thus in welcoming further speculation, contention and study we should consider the joy of the unknown Qumranite hymnologist who gave thanks to God for his deliverance "from the congregation of them that seek smooth things" and pray that we too may be so delivered.

BOOK REVIEWS

FOLKTALES

The Borzoi Book of French Folk Tales. Paul Delarue. (New York: Alfred A. Knopf, 1956.) xiv & 403 pp. \$5.00.

Delarue's *Borzoi Book of French Folk Tales* makes available in English for the first time a comprehensive selection of French *Märchen*. When one considers the great vogue of the English translations of Grimm, Asbjørnsen and Moe, and Afanasiev and the long series of translated folktales edited by Andrew Lang and by Joseph Jacobs, it seems surprising that so few French folktales have been translated into English. Certainly, the excellent collections of Cosquin, Sébillot, Bladé, and Luzel have been strangely neglected by translators. The present translation gives some tales from the famous collections, some from less well known and more recent collections, and some from manuscript sources. These sources help point up the fact that the folktale is not entirely dead in modern French oral tradition. They also give some indication of the work of an able group of French folklorists, headed by Delarue, who are recording stories from oral sources and editing manuscript collections in a series, well worth the attention of anyone interested in folklore, entitled *Contes merveilleux des provinces de France*, of which several volumes have already appeared.

The tales of Charles Perrault, of course, have long been familiar to English and American children, but the tales edited by Delarue

are of quite a different kind. They are stories faithfully transcribed, on the whole, within the last century (some as recently as 1950) from excellent story-tellers and faithfully reproduced. In strong contrast to Perrault's stories, these tales bear the marks of authentic folktale style: the opening and closing formulas, the rhymes occasionally interspersed throughout the stories, and the simple, direct language. As Delarue points out in his admirable brief introduction, "The French story is all action, direct, without accessory details, without description, without lyricism; the style is sober and unadorned." (p. xviii)

For his anthology Delarue has chosen tales which are widely known in French and French-American tradition. These include versions of many of the international tale types: 123, 124, 130, 151, 162, 300, 303, 304, 307, 310, 310B, 312, 313, 314, 325, 327A, 328, 333, 402, 408, 425, 450, 471, 480, 502, 513, 516, 531, 545, 555, 570, 571, 593, 650, 653, 675, 700, 715, 825, 1310, 1384, 1415, 1450, 1536, 1650, 1655. In addition, there are included about ten tales of particular interest which are well known in France but unknown or little known elsewhere. The tales in the book are divided into three categories: Tales of the Supernatural, Animal Tales, and Humorous Tales. Delarue has picked the most attractive version he knew for each story and the book, because of this fact and because of the excellent translation of Austin Fife, is interesting reading for anyone who likes a good story well told. Especially interesting is a section reprinted from L. Vidal and J. Delmart, *La Caserne, Moeurs militaires* (Paris, 1833) which includes two *Märchen* and describes how they were told in an army barracks by an admirable raconteur. This section gives an excellent example of a little known kind of folktale milieu and of the relationship between a teller and his audience.

The book opens with a brief introduction in which Delarue traces the history of folktale study and collection in France and succinctly characterizes the style of French folktales. The book closes with an excellent set of notes giving the source and the type number for each tale and summarizing for each tale the annotations assembled for Delarue's Type-Index of French Folktales, a work that we hope to see soon in print. It was with deep regret that folklorists learned recently of the death of Paul Delarue. His death has meant a great loss to comparative folktale scholarship.

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Warren E. Roberts

American Folk Tales and Songs. Compiled with introduction and notes by Richard Chase. (New York: The New American Library, 1956.) A Signet Key Book. 239 pp. \$.50.

It would be easy to write a lengthy essay about Richard Chase's *American Folk Tales and Songs*, and particularly easy if the reviewer looks too critically at the sub-title "and other examples of English-American tradition as preserved in the Appalachian Mountains and elsewhere in the United States." Not only would the essay be long and full of scholarly fault-finding, it would be beside the point. Scholarly books are not composed this way, nor are they published for the vast audience which this has in hopeful view. Mr. Chase's is not a great book, but in the light of its pretensions, neither is it a bad one. Certainly it is better than any paperbacked volume known to me either of or about folklore.

The greatest difficulty with the volume is a disunity of purpose. Much of the time, its effort is towards being a popular work, presenting the "best" forms of folk items to impress, edify, and entertain the uninformed public. Some of the time, a strange and zealous therapy motivates the work: *i.e.*, if more people know their folk "heritage" and participate in its resurrection, ours will be a better nation. And at moments, commendable if incomplete scholarship prevails. In view of the kind of publication and the intended audience, probably a strict adherence to the first motive would have been best.

At the risk, cited above, of wandering beside the point, I can't resist raising a few issues. Although Mr. Chase mocks pixie-ishly the idea of "little pockets of Elizabethan culture," his own concept of "English-American tradition" has shortcomings that reading Leonard Roberts' work on the same Appalachian area should have remedied. The implied dichotomy between English-American folktales and songs and American Negro tales and songs is much too blithe. And great though the work of Cecil J. Sharp was, there is little that warrants considering it the beginning of "Anglo-American folklore" research or publication.

What's in this volume? It presents about thirty-five tales and anecdotes (almost, as usual, no legends or belief-tales), about forty folksongs (well-chosen and widely representative, with music in shape-notes), and perhaps ten games, dances, and tunes with complete do-it-yourself instructions. The "other examples" of the sub-title are, I suppose understandably, sparse: *e.g.*, there are ten riddles, printed as fillers. Other than incidentally, such categories as proverbs, beliefs, and the like are not represented.

It should be pointed out that Mr. Chase is a folk artist himself—and an honest one, at that. As other folk artists, he models folk materials to his own great skill and to his own tastes and concepts. And so although he makes much of the use of recording apparatus, his headnotes are full of such honest but disturbing words as “based on the way I heard it,” “based on information . . . and on Kentucky and Tennessee versions,” “put together from,” “never actually heard,” or “recorded from” *seven* different informants. This technique appears more frequently with the tales than with the songs, but an improving hand is at work on the song texts too. So our heritage, in this case, is as much from a fine folk artist’s performance as it is from English-American tradition.

But let me reassert: it is the best of its kind. Incidentally it can be used as one text in an American folklore course. Beginning students find it interesting and can be led into further readings from it, and at least one instructor has found supplementing, complementing, and correcting it a fruitful source of lecture material. For example, although Mr. Chase starts out valiantly giving general Thompson and Child citations, he rapidly tires and leaves plenty of room for the instructor to display his erudition.

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Wm. Hugh Jansen

The Gypsies’ Fiddle and Other Gypsy Stories. M. A. Jagendorf and C. H. Tillhagen. (New York: The Vanguard Press, 1956.) 186 pp. Illustrated. \$3.00.

The Priceless Cats and Other Italian Folk Stories. M. A. Jagendorf. (New York: The Vanguard Press, 1956.) 158 pp. Illustrated. \$3.00.

Moritz Jagendorf has a wonderful talent for storytelling. For years his tales have delighted children of younger age, have introduced them to facets of their heritage, have given them insight into an appealing and fascinating folk literature.

Mr. Jagendorf’s newest books fit neatly and nicely into the pattern that has proved so successful in the past. In these, he turns from the American scene of New England, the Middle Atlantic States and the Buckeye country and Hoosierland to the Old World where picturesque gypsies wander and where the people of Italy still recount miracles of saints and sinners.

The collection of gypsy stories, done in collaboration with C. H. Tillhagen of Stockholm, is a novel and exciting contribution, for little has been done with the legends, superstitions, and tales of these people whose history and way of life reach into antiquity. Long interested in gypsy lore, Mr. Tillhagen has collected through the years more than ten thousand pages of notes. His major informant was Johan Dimitri Taikon, whom the authors of *The Gypsies' Fiddle* characterize as one of the world's greatest storytellers. Taikon is described as a member of the Kalderasha tribe, and it is said he moved with caravans of his people through most of the countries of Europe until his death in 1950.

Utilizing the materials given Tillhagen by Taikon, Mr. Jagendorf has brought together in charming manner legends and yarns that tell of a silly fellow who sold his beard, describe a noodlehead and a flying horse, and relate how cows fly across the sea. Taken together, the nineteen tales interpret gypsy lore and give an understanding of another way of life. An adequate introduction and some biographical comment on Taikon and the stories he told rounds out the volume—a book that should please the young immensely.

The tales contained in *The Priceless Cats* were collected in Italy and from Italian residents of New York City. Each story, says the author, is an expression of the Italian way of life. This is true. Many of them possess religious overtones, some are humorous indeed, and others deal with the supernatural. They, for example, recount the age-old tale of the miracle of the rose, tell of the youth Mercherino who desired so very much to be a painter, explain why donkeys have long ears and why the sun will always shine. The little tale entitled "The Love of St. Francis" is a gem. Even more appealing, perhaps, is the author's interpretation of wise Padre Ulivo, a monk who loved Heaven so much he would not enter without his friends. A section of notes, explaining background and origins, lends interest and should be of value to teachers.

Each of these volumes most certainly satisfy a real need, not only from the point of view of folklore but also from the viewpoint of those who desire to put into the hands of youth deftly told stories to be read and told with pleasure.

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Philip D. Jordan

The Talking Turtle and Other Ozark Folk Tales. Vance Randolph, with Notes by Herbert Halpert. (New York: Columbia University Press, 1957). Ills., notes, bibliography, 226 pp., \$4.

Mr. Randolph adds another volume to his crowded shelf of Ozark folklore and even if the end is in sight (which I doubt) the collection is varied and imposing. This is his fourth book of prose folktales.

The Talking Turtle is a miscellany of tales that sprays the Types Index from one end to the other, plus hoaxes and anecdotes that are peculiar to their localities. According to Types, there are no animal tales as such (the talking turtle figures in an anecdote wherein the reptile tells a man he talks too damn much—and he does), only three or four eroded *Märchen* (Types 300, 401, 670, 780), and not over a score of other tales with identifiable type or motif numbers. Looking at the book from an indexer's angle and in comparison with Randolph's previous volumes, I would say that this one is thinner in far-flung traditional material.

Yet, for my purposes as a collector in a similar region, I get as many insights into a region's folkways from it as I have from either of his earlier books. I have heard various versions of the dialogues between men yelling from ridge to ridge; and many anecdotes on the deaf man who stands up in church and makes incongruous remarks; and about the deaf man who says, "Yes, they all are," when introduced to the son of a Bishop. "Hell among the Chickens" made me cackle when the old dog stuck his cold nose against the man watching his chickens with his cocked, double-barreled shotgun. "You Ain't Comin' Back," (said the boy to the revenuer) may be found in any community in eastern Kentucky. But I am in a quandary about the status of riddles and riddling in the Ozarks; Mr. Randolph scatters a few in each of his folktale collections, two in this volume. They are told as tales, one about a jackass eating carrots though tied with a rope. The answer: the rope is not tied to anything else. And the other, about a man drinking from two white springs (wife's breasts), carries the tale on to the court house where it is unriddled before the judge. In Kentucky versions it is a neck riddle with the necessary narrative answer, but with us it is mostly riddle, as follows:

Good morning, good morning, your ceremony, king,
I drunk a drink out of your morning spring;
Through palin's it come, through gold it run,
Guess this riddle and I'll agree to be hung.

Among the even hundred tales in this volume some few perhaps ought not to have been included. Although the author collected them orally, he acknowledges their closeness to print, and some the reader can see are local situations: a man gives a tourist a potent laxative; at a revival a mourner exposes her bottom and the preacher says, "Let her lay . . ."; a boy accidentally tells tourists that their cider is made from rotten apples; a robbed man makes a byword by saying, "To hell with Joplin." Dr. Halpert does not find parallels for these and others in the collection.

In spite of these dubious entries (which might prove to be traditional when other regions are heard from), this is another important collection of folktales and we are thankful to the author and publisher for bringing it before us. When many other such collections are available we can more fully appreciate the folk and their folkways in America; and only after many more regions are heard from can we move forward with regional maps and American folklore indexes.

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Leonard Roberts

FOLKSONGS

The English and Scottish Popular Ballads. Francis James Child. (New York: Oxford Folklore Press, 1956.) The 5 volumes in 3. 2700 pp. \$37.50.

Child's *Ballads* was published first from 1882-1896 in a limited edition of 1000 sets. Expensive and cumbersome, it has never been reprinted until now. The reprint by the Oxford Folklore Press is an exact replica of the original, which leaves the reviewer almost nothing to say.

Child's *Ballads* has become a canon of a sort that exists in few scholarly disciplines—an authority with all the strengths and weaknesses an authority must have. The arbitrary decisions of which ballads to honor by inclusion and which ballads exclude as "too modern," the often fallacious notes, the tinge of Gummere that shades the pages have cemented themselves into folksong scholarship as surely as any Sermon on any Mount ever cemented itself into any religion.

Nevertheless, here is the BOOK that lies behind Sharp, Barry, the Lomaxes, Kittredge, and the whole modern era of folksong collecting and correlating. It is an anthology that every student of folksong cons. It is the fountainhead. And, perhaps, faults and all,

it is the best folksong anthology ever done. That it is on the market (and one can scarcely say "again") is exciting. The Oxford Folklore Press deserves praise and thanks.

One who buys it might do well to read Thelma James' penetrating article on Child's *Ballads* in *JAF*, 1933, 51-68. That is the best review of the five volumes one can find.

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Tristram P. Coffin

Sing a Song of England: A Social History of Traditional Song. Reginald Nettel. (London: Phoenix House, Ltd.; Denver: Alan Swallow, 1954). 286 pp. 21 shillings, \$5.00.

Seven Centuries of Popular Song: A Social History of Urban Ditties. Reginald Nettel. (London: Phoenix House, Ltd.; Denver: Alan Swallow, 1956). 248 pp. 21 shillings, \$5.00.

These two volumes of Mr. Nettel are complementary in their general scheme, in that the one is concerned with oral tradition, the other with printed songs and ballads. The genres are not, of course, mutually exclusive, nor can one draw a sharp line between urban and rural ditties. In practice, therefore, Mr. Nettel's divisions become blurred, so that we find discussions of "Greensleeves," "Lilliburlero," and *The Beggar's Opera* in both volumes. The overlapping is not serious and can usually be justified, though Mr. Nettel does not concern himself with the theoretical problems of classification.

As the subtitles suggest, the author approaches his subject in the role of social historian, and he uses his materials as others have used newspapers, magazines, and best-sellers to sample and gauge popular taste. The method is fruitful, but its limitations may be suggested by the fact that *Seven Centuries* contains no music save photographs of "The Agincourt Carol" and a part-song "Alas, Departynge," both reproductions from fifteenth-century MSS. Mr. Nettel is never unaware of song as a vocal phenomenon, but his emphasis is upon ideas and feelings, the explicit and latent content of song texts. Except for occasional citation of British recordings, he leaves his American readers without musical cues, which may not be so necessary to his British audience. The nineteenth-century street song and the London music-hall ditty seldom made the Atlantic crossing, yet they offer a rich field for full exploration of music and text.

The common ground of Anglo-American tradition is more apparent in *Sing a Song of England*. This volume will probably interest the folklorist more directly than its companion, and its 60-odd tunes

are especially welcome. The organization here combines the topical and chronological: we move from a discussion of pagan survivals in ballads and traditional ceremonies to an account of outlaw ballads centering around Robin Hood; there follows a chapter on "The Christian Revolution" which considers religious symbolism, the carol, and the historical background of "Little Sir Hugh." Succeeding chapters are concerned with such topics as love, war and politics, crime, nationalism, and the sea; the journalistic ballad becomes increasingly prominent in documenting—and conditioning—popular thought in the centuries between the two Elizabeths.

The book invites comparison with Evelyn K. Wells' *The Ballad Tree* (1950), which it resembles superficially in structure. Both authors give us a running history of the traditional ballad, with glancing attention to the broadside, and both see popular song as an oblique reflection of social concerns (a minor theme in Miss Wells' study). Mr. Nettel, writing for a general audience, moves swiftly from subject to subject, and despite lively anecdote achieves a somewhat scattered effect. Miss Wells more sharply limits her concept of the historical ballad, is duly cautious in interpreting pagan and Christian survivals, and gives an excellent brief account of ballad collecting and study from the eighteenth century on. That she was writing a college textbook did not keep her from being lively, and her sense of focus is generally firm. Mr. Nettel's volume supplements her entertainingly, though it lacks her precision of documentation and her wealth of full ballad texts and tunes.

Mr. Nettel's more recent work, *Seven Centuries of Popular Song*, is specifically concerned with non-traditional materials typified by the broadside, the slip song, the music-hall ditty, and the Gilbert and Sullivan topicalities. Indeed, he exploits the whole range of printed song from Deloney to Dibdin, Arne to Tom Moore; the musical activities of the Catch Club and of Butlin's Holiday Camp are alike grist for his mill; he discusses the origin of our several national anthems and comments on labor songs, jazz, negro minstrels, Italian opera, and so on. The book is a mine of lore, but its very miscellaneous quality is both its charm and its undoing. Only a loose chronological organization is apparent; each chapter is a grab-bag of treasures and trifles. The volume is nevertheless a highly suggestive account of the emotional responses of the British public (a term which must be redefined for every age) to social and political reality. It is more effective as a stimulus to nostalgic recall than as an introduction to the subject, and for that reason will appeal primarily to the immediate audience for whom Mr. Nettel writes. Had the book been more

thorough, more systematically organized, and more fully documented, its interest would undoubtedly be greater for the American reader.

Both volumes make us aware that the popular muse has been highly sensitive to contemporary tensions; and though we cannot write sober history from the annals of song, we can often authenticate it from such sources. Mr. Nettel has opened up a line of inquiry which might well lead to further, more detailed and more discriminating studies.

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Claude M. Simpson, Jr.

FOLK DANCE

Folk Dance Guide—1957. Edited and published by Paul Schwartz. (93 4th Avenue, New York, 1957.) 26 pp. \$1.00.

The Seventh Annual Edition of the *Folk Dance Guide* is much like its predecessors. A bound brochure, it contains an essay on folk dance in the United States by the editor, "outstanding" quotations on dance and dancing by distinguished personalities from N. P. Willis to Havelock Ellis, a National Directory of Instruction Groups, a Calendar of Annual Events, and a selected bibliography of recently published books and articles on the dance. New features are the Calendar of Annual Events to take care of the "ardent folk and square dancers who are free to travel" and the inclusion of masters and doctoral theses among the bibliographical references. Certainly, the 1957 booklet will prove useful to folk dance enthusiasts and the people who work or play with them.

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RECORDS

The Great American Bum. Sung by John Greenway. Riverside Records, RLP 12-619. 12" lp. \$4.98.

The Old Chisholm Trail. Sung by Merrick Jarrett. Riverside Records, RLP 12-631. 12" lp. \$4.98.

Saturday Night and Sunday Too. Sung by Jean Ritchie, accompanying herself on mountain dulcimer; violin and banjo accompaniment by Roger Sprung. Riverside Records, RLP 12-620. 12" lp. \$4.98.

One of the more pleasant phenomena of the 1950's has been the flood of folksong records that has issued from the New York City

companies such as Riverside, Folkways, and Elektra. Thanks to these outfits almost all types of Anglo-American folksong and Negro jazz, a good many foreign song types, and almost all the prominent performers can now be readily had on lp wax. However, this same flood that is so welcome to the folklorist at large is a steady headache to the review editors of the various folklore journals. Restricted as to space and able to request only so much from their already overworked reviewers these editors are now realizing they must confine their pages to major events in folk music recording such as Riverside's *The English and Scottish Popular Ballads* and to unusual albums such as Riverside's *Australian Bush Songs*. Except to call the reader's attention to the fact that the discs are available, perhaps to list the songs sung, and to give a short comment on the quality of the performance (and good quality performances are the rule in the case of persons like Jean Ritchie or Ewan MacColl) there is really not much that the record reviewer needs to say.

The three albums under review here are good albums. They are well recorded, well sung, sincere, yet pretty much what one has learned to expect when he sees their titles. Greenway sings the songs that the hoboes and the migratory workers wrote or adopted as they rambled about America in the first half of this century. His 19 selections include most of the best known titles: "The Wabash Cannonball," "The Big Rock Candy Mountain," "Guthrie's 'Ramblin'," "Hallelujah, I'm a Bum", and so forth. As always with Greenway, his love of the worker and his sincere enthusiasm transform his only adequate singing into a first-rate performance. Merrick Jarrett, as he sings 16 western songs, also sticks fairly close to well-known material ("The Chisholm Trail", "The Strawberry Roan"), although he does include the seldom heard "The Railroad Corral" and some of the sentimental poems ("When the Work's All Done This Fall") that, while popular, are frequently omitted from the cowboy collections. Jarrett, with his wealth of Canadian radio experience, is a polished entertainer with an appealing manner and voice. He, like Greenway, reflects a deep sympathy for a group of which he is not one.

Jean Ritchie is of course a national favorite by now. In *Saturday Night and Sunday Too* she makes reason to record ten "after-work" songs and ten "Sunday" songs, some of God and some of the Devil. Her extensive notes on the back of the album frame these songs into an autobiographical Kentucky week-end and give the album a sociological impact. Teachers of local and cultural history could find this disc extremely useable. The performance is up to Ritchie's usual

high standard; the accompaniment on mountain dulcimer, with the occasional assist from Roger Sprung on fiddle or banjo, is sensitive and appropriate. The selections are fresh (fresher in this album than in the other two); "God Bless Them Moonshiners", "Hiram Hubbard", and a lullaby medley lending variety to one or two old standards like "Two Dukes A-Rovin'" and "Green Grows the Willow Tree".

Though these three discs are much like the discs Riverside has been releasing for the last few years, what Riverside has been releasing for the last few years is most satisfactory.

Denison University
Granville, Ohio

Tristram P. Coffin

Living Folksongs and Dance-tunes from the Netherlands. Documented and sung by Jaap Kunst, piano acc. by Ernst Wolff. Folkways FP 76/1, 12" lp. \$5.95.

This recent recording from Folkways might well serve as a model for future releases. The 13-page booklet which accompanies the record contains short explanations of the origin and usage of the songs and dance tunes as well as Dutch texts with English translations. Dr. Jaap Kunst, the principal authority and collector of Dutch folk music, not only is responsible for the notes but also sings the songs and plays the dance tunes on the fiddle. His noticeable enthusiasm as a performer indicates a love of his subject and a life-time association with his materials. The sometimes questionable harmonies and a piano accompaniment which belies Dr. Ernst Wolff's long association with the art song may occasionally provoke a mild irritation for the purist. But in this reviewer's opinion Mr. Wolff's sensitivity to the simple melodies and his unmistakable artistry as a pianist successfully complement Jaap Kunst's responsive presentation.

The music itself, selected from Dr. Kunst's collection *Het Levende Lied van Nederland* (1947), represents the various provinces of the Netherlands in a wide contrast of mood and spirit. The beautiful Christmas song from Groningen, "Fivelgoer Kerstlied," and two Easter songs from Overijssel ("Daar nu het Feest van Pasen is . . ." is particularly stirring in its final lines) are balanced by such robust and risqué songs as "Drie Schuintamboers" (Three Naughty Drummers), "Te Laren, te Laren, te Laren op de Dom" (At Laren . . . on the Dam), and "Een patertje zou naar Frankrijk gaan . . ." (A pilgrim set out for France). The song "Krelis en Betje" (Cornelius and Bess)—so popular in 17th century Holland that it was called "La chanson

hollandaise"—suffers a little too much competition from the piano. The cradle song "'s Morgens is den riep so kold" (At dawn the hoarfrost is so cold) has a lovely haunting quality played on the violin. Throughout the selection of songs one is reminded again of the relative rhythmic freedom of Dutch folk melodies in their shifting meters. The dance tunes offer a variety of character from the stately minuet "Skotse Trije" (Scottish Three) of Friesland to a polka from North-Holland. Surprisingly enough most of the dance tunes have a *bel canto* quality.

The two performers and Mr. Moses Asch deserve to be congratulated on this recording.

University of California
Los Angeles, California

Mantle Hood

Australian Bush Songs. Sung by A. L. Lloyd, Riverside Records, RLP 12-606.

In *Australian Bush Songs* we have a record which, as far as words go, could have originated in no other country. These are indigenous songs of sheep-shearing, horse-breaking, mining, and bush-ranging, all important features of Australian life. Expressions which are common there but unknown to the rest of the world give a rich flavor, and these are carefully explained on the cover. There are notes, too, telling the story behind each song and something of the condition of life that prompted its making.

"Waltzing Matilda" is not here, but we have "The Wild Colonial Boy" and "Bold Jack Donahue," songs that have traveled far from their native home. The latter is more in the old folk tradition than any other. It has an interesting tune different from that usually heard, and a good accompaniment.

Australians who compose songs about local events apparently use the practice common in other new world countries of adapting words to familiar tunes. Here are the melodies of "The Banks of the Nile," "Spanish Ladies," and "Villikens and His Dinah," to mention a few. But even here, as all through the record, the influence of cowboy music is very evident. The most pleasant listening to this reviewer comes from "Bold Jack Donahue," "The Castle-reagh River," with its cheerful jig jog rhythm, and "Click Go the Shears," a song of sheep-shearing.

Mr. A. L. Lloyd has done an excellent piece of work in publishing these songs of Australian life, but one could wish that his singing of them were a trifle more spirited. He sings with banjo, guitar, or harmonica accompaniment which gives a certain variety, but even so there is a tendency towards monotony in his presentation. The main interest in this record comes from the fact that many of the songs will be heard for the first time and that they are good songs of their kind, carefully selected and prepared by one who knows and loves them.

National Museum of Canada

Helen Creighton

Folk Songs of Israel. Sung by Theodore Bickel. Elektra-32, 10" LP. \$3.50.

This new collection of Israeli Folk Songs is doubly interesting: first as a collection of folk music and second because of the singer's postscript in the album. In the postscript he brings up the labyrinthian question of what a folk song is, giving the commonly accepted ideas as well as his own theories. Suffice it to say here that Bickel presents his points well. One of his statements to support his theory for greater breadth in folk music is well worth quoting: "Il (a man) writes a song today in his settlement of Ramat Yochanan and—a week later—the head shepherd of distant Girat Brenner sings it because the driver of the milk truck had learned it at a gasoline station from the buyer of cattle from Ramat Yochanan—then a genuine, a true folk song was born."

When it comes to the singing one can have no dispute with Bickel at all. He has an excellent, vigorous voice and delivers his songs clearly and befitting the mood of the poetic words. The words and the music, ranging from nostalgic shepherd songs, through love songs and stirring war songs, are traditional—to the Israelis. The songs are young in years, but traditional in essence, in tonalities, and in sentiment. They are songs of a more than two thousand-year-old tradition which should suffice for the most exacting scholar. The words and the tunes are the words and tunes of the *Bible*. To quote Bickel once more: "If an Israeli wishes to say to somebody 'I like you,' he has no other form of expression but 'You find pleasure before mine eyes'." Those are words from the *Bible* and the tunes have the same color.

New York, N.Y.

Moritz Jagendorf

Irish Songs of Resistance. Patrick Galvin. (New York: The Folklore Press, 1956.) vi + 102 pp. \$1.50 paper, \$2.50 cloth.

Irish Drinking Songs. ..Sung by Patrick Galvin. Riverside Records, RLP 12-504.

Songs of an Irish Tinker Lady. Sung by Margaret Barry. Riverside Records, RLP, 12-602.

Irish Street Songs. Sung by Robin Roberts. Stinson Records.

Irish Songs of Resistance is both a history and a song collection. It traces the Irish "oppression and exploitation by England" during eight hundred years with emphasis on the last two centuries. Galvin's historical material is remarkably detailed, considering the length of the book, and it does much to explain the background of the songs he reprints.

"The vast bulk of Irish songs," Galvin writes, ". . . are either anonymous reports of actual events, or else appeals to nationhood and love of liberty, composed by men of letters and other public figures, and universally known and sung all over the country." Most of his "national ballads" are rallying-cries or laments written since 1840, though many of the professional poems deal with earlier historical events. The twenty poems by known authors are generally lyrical rather than narrative. Vigorous, emotional, musical, and literary, they speak of the glories of Ireland and the liberty still to be gained. Such titles as "The Memory of the Dead," "Native Swords," "A Nation Once Again," "The Bold Fenian Men," and "God Save Ireland" suggest the authors' approach to their subject matter.

Of greater interest to students of folksong, though of far lower quality, are the broadside ballads. (According to the author, such pieces are still sold and sung in Ireland today.) The balladist usually takes a more limited view than the professional literary man and writes in the traditional broadside style of a single dramatic event. In general, these ballads deal with the heroism of young rebels and often with their death. Of these "The Croppy Boy" is perhaps the oldest and most widely sung, and "Kevin Barry" ("Hanged in Dublin, 1st November, 1920") one of the most recent. "The Smashing of the Van" (1867) recounts the release of two Fenians from a prison van and the subsequent hanging of the rescuers. "John Mitchel" is a story of rebellion and transportation; "Batchelor's Walk" (1914) tells of the death of three Dublin citizens in a riot; and "Lonely Banna Strand" (1916) deals with Sir Roger Casement's abortive attempt to ship German rifles into Ireland. These and the other

broadsides will probably continue to be sung in Ireland as long as their events remain meaningful to the singers, but they are too limited in appeal to be widely sung elsewhere.

Toward the end of his book Galvin has a word to say against the sentimental, and maudlin pieces of the "Mother McCree" type, and the libellous songs which, he says portray the Irish as funny, quaint, quarrelsome, charmingly irresponsible, and stupidly dangerous. The latter he condemns as "Oirish" fakes. This book, though not unbiased, is invariably enlightening and ably written; it is a welcome addition to any ballad library.

Galvin as a singer is a somewhat different person from Galvin as a writer, at least in "Irish Drinking Songs," for here the emphasis is on the jocular and satiric. "Mush, Mush," "Lanigan's Ball," and "Finnegan's Wake" all portray the shillelagh-swinging Irishman of the music-halls and are prime examples of Oirish songs. But still these pieces belong to a large class which has been distributed on ballad sheets and in song books for many decades throughout the English-speaking world. A number of Galvin's pieces were written in praise of whiskey ("A Sup of Good Whiskey," "The Real Old Mountain Dew," "The Cruiskeen Lawn") and others ("The Rakes of Mallow" and "Garryowen") are tributes to youthful wildness. "Mike McGilligan's Daughter" and "One-eyed Reilly" are full of that rollicking humor for which the Irish are famous. The most serious song in the lot is "A Toast to Ireland," which seems to be an American composition, and which is sung, Galvin says, by those far from home. Galvin sings clearly and with vigor in a good baritone, and this recording, like the following one, is of the highest quality.

Margaret Barry, because of her accent, is the most difficult to understand of these singers, but she is also the most genuine. In a voice sometimes tender, sometimes piercing, she presents a wide range of popular material in the deliberate, non-dramatic style of the country singer, with nothing false or stagey about it. Several of her pieces, like "The Galway Shawl," "My Lagan Love," and "The Halls of Donegal" are lyrical and sentimental. "The Cycling Champion of Ulster," on the other hand, is a naive and direct tribute to an athletic young bricklayer. "The Bold Fenian Men" (a different text from Galvin's) is a smoothly written, ballad-like piece honoring the militant rebels, and "Moses Ritoorel-I-Ay," the only real ballad in the lot, is a satire on the overzealous police and their dealings with the Gaelic League. This is a miscellany of fair quality with few memorable songs, but it probably represents honestly the repertory of a twentieth century itinerant singer.

Although Robin Roberts is a native American and a graduate of Sarah Lawrence, she has collected songs in Ireland and her Irish accent sounds genuine. The pieces in her "Irish Street Songs" seem to have been chosen with an ear for quality and beauty. In fact her collection illustrates most clearly the true Irish songs about which Galvin writes. "The Tri-Colored Ribbon" is the lament of a girl whose lover has gone off to die for Ireland, and "The Foggy Dew" (not the familiar ballad) deals with the Easter Rebellion of 1916. "Kelly of Killarne" (which Galvin prints) is a spirited professional piece about a gigantic young hero of the rebellion of 1798. "The Old Man Rocking the Cradle," which, Miss Roberts points out, was transformed in America to "Git Along Little Dogies," beautifully laments the fate of a man with an unfaithful wife, and "The Banks of the Roses" is a charming love ballad in the broadside manner. Samuel Lover's "When Pat Comes Over the Hill," which a young Irish fireman sang to me in Boston last summer, is a distant relative of "Our Goodman" (Child no. 274). This is a delightfully humorous dialogue between a blind mother and her daughter, whose lover is whistling for her outside. While Miss Roberts' style is semi-professional, she sings with feeling and skill, and the result is a most rewarding collection.

University of Pennsylvania
Philadelphia, Pennsylvania

G. Malcolm Laws, Jr.

Kentucky Mountain Songs. Sung by Jean Ritchie. Elektra 25.
10" LP. \$3.50.

Courting Songs. Sung by Jean Ritchie and Oscar Brand. Elektra
22. 10" LP. \$3.50.

These current LP releases in Elektra's commendable "Folk and Ethnic Series" complement each other very well. Hearing them through together, we are able to get some wonderful echoes of the Viper, Kentucky Ritchie "big singers," and Jean's good dulcimer playing, along with spirited material from the somewhat sophisticated repertoire of Oscar Brand and the fine banjo, fiddle, and guitar accompaniment of Phil Raiguel.

Here is more material passed down by generations of Ritchies. (See the previously released *Jean Ritchie Singing the Traditional Songs of Her Kentucky Mountain Family*, (EKL.-2). Jean does her own notes on the solo recording, tying her selections in with Ritchie family life, while the duo-album notes are by Kenneth S. Goldstein.

Technically the recordings are excellent, as in the balance of instruments with voices.

Jean's unique ability to retain and project unaffectedly straightforward tradition is best shown in her unaccompanied selections. These include her *Courting Songs* solos: "Aunt Sal's Song" and "I Wonder When I Shall be Married," as well as the "mountain" album's "False Sir John" (Child 4). There is genuine folk frolic in Jean's nicely twanging dulcimer in the play-party songs: "Cedar Swamp," "Sister Phoebe," "Going to Boston," and "The Old Woman and Pig," as well as in the solo dulcimer dance tunes: "Sady Grove," "Old King Cole" and "Skip to My Lou." Continuing tradition and more contemporary styles are also included in "The Hangman's Song" (Child 95) and "Jemmy Taylor-O"; both with guitar, and "Bachelor's Hall" with dulcimer.

Authentic and direct spontaneity is in the relaxed good humor of Jean's collaboration with Brand in such general American "answer-back" favorites as "Soldier, Soldier," (a nice, unusual North Carolina version, "Lazy John") and "My Good Old Man" (given to Sharp in 1917 by Ritchie informants) with Raiguel's five-string banjo. Charming "new" dialogue songs are Oscar's contributions in the Brooklyn "Hey, Little Boy" and "The Keys of Canturbury," a Canadian variant of "Paper of Pins." Novelty is added to the last by alternating accompaniments shifting on each verse from Jean's dulcimer to Oscar's guitar as they take their turns singing.

However, those who prefer to stay close to the roots of British-American traditional folksinging and who relish Jean Ritchie's rendition when it has this straightforward, ornamented "old-style" quality, may occasionally be disappointed by her repetitious, studied naiveté, an *un-traditional* trap into which even Sharp informants may fall when meeting recording demands of amateur "folk" enthusiasts. Furthermore, the fallacy that authentic British-American folkmusic is to be found *exclusively* in backwoods or Southern regions is furthered by implication of the notes and the attractive "folksy" album covers. The use of the term "mountain dulcimer" may also be questioned by those few folklorists knowing traditional dulcimer lore *above* the Mason-Dixon line: a tradition as old as the South's and which has endured without benefit of conscious preservation such as has been given the "dulcymore" in the Appalachian mountains.

Brand's *Courting Songs* solo, "A Young Man Who Wouldn't Hoe Corn," with its smooth, fast, tricky rendition and very fancy guitar accompaniment, is typical of "big city" contemporary burlesque of traditional material. Its style is more coy and pretty than the broad,

frank "corn" which is found in the unaccompanied singing of "The Lazy Man." The notes say that Brand first heard the song in the midwest, but the version he sings here he learned at a later date. But where is not stated. One suspects that it might have been New York City's Washington Square. Folklore purists, however, will probably eventually have to accept this modern folksinging development since it is becoming a part of oral tradition.

Folklorists, collectors and editors seem to have missed the earliest printed source and correct dating of the ubiquitous, teasing "If You Want to Go A-Courting" (Sharp 75), which Brand does as "Kansas Boys." Lomax (*Cowboy Songs*) is quoted in the notes here to the effect that this many-versioned ditty "originated in the days of the Texas Republic (1821-1845)." Actually, it was known earlier. It was published in 1816 in *The Patriotic Songster*, Benjamin L. Bogen, printer, Alexandria (Virginia). Its title then was "Old Virginia" and its seven verses start:

"Come all you Virginia girls, come listen to my noise,
Never do you wed with the Caroline boys."

Columbus, Ohio

Anne Grimes

American Industrial Folksongs, sung by John Greenway. Riverside Folklore Series, 12-607, LP.

American Street Songs, sung by Pink Anderson and Rev. Gary Davis. Riverside Folklore Series, 12-611, LP.

The two albums under consideration fall in that fascinating area not quite within, not quite without oral tradition. Like the broadsides of the 17th and 18th Centuries, like the minstrel and music hall songs of the 19th Century, industrial songs and street songs are influenced by and influence folksong without actually being folksong. For, regardless how much we would like to feel that folklore can live on in a literate metropolitan world, the fact is that folklore needs illiteracy and ignorance to flourish. These two albums are, then, a product of what we might call 20th Century city lore, carried in part by print and in part by word of mouth, worth the attention of folklorists without necessitating a redefinition of the discipline.

John Greenway, the author of *American Folksongs of Protest*, has risen in the last five years to be the trained authority on industrial songs of the United States. A brilliant scholar, a friend of Aunt Molly Jackson, Woody Guthrie, and the other songmakers of labor,

and a completely honest man, Greenway is an economic idealist of the most sensible and sincere sort. Unlike many of the old "hoote-nanny" singers who have been suspiciously willing to capitalize on the economic system they attack, Greenway is an educator who has given his pen and talent to enlightening America about the lore of her workers. It is this sincerity of purpose, this devotion and honesty, that dominates his album as it dominated his book.

To say that Greenway has no vocal limitations would make him laugh, but he does know how to put a song across and he can capture the heart. The eighteen songs in this album are good listening. Some, like "Down on Roberts Farm" and "I Am a Union Woman" are standards. Others, like "Dark as a Dungeon," are already pretty well associated with one performer (in this case Merle Travis). Some are anonymous; others like Woody Guthrie's "Ludlow Massacre" or Ella May Wiggins "Chief Aderholt" have authors as certain as the authors of "Easter Parade" and "It's De-lovely." The best is probably "Dreadful Memories," Aunt Molly Jackson's account of the 1931 Kentucky miners' strike during which thirty-seven babies died in her arms.

American Street Songs is divided into two parts. Side 1 is devoted to secular Carolina street songs by Pink Anderson of Spartanburg, S.C. Anderson, who has spent his life singing through Southern cities for what change could be collected, accompanies himself on a Martin guitar played with three picks or a jack-knife. His selections in this album run from "The Ship *Titanic*" to "John Henry." Side 2 is labelled "Harlem Street Spirituals." The singer is blind Rev. Gary Davis, an ordained minister and one of America's leading guitarists. Also a native of the Carolinas, who once made a few jazz records, he now confines himself to religious music, on this disc singing such numbers as the classic "Twelve Gates to the City," his own compositions "Oh Lord, Search My Heart" and "You Got To Go Down," and the revival song-sermon "Samson and Delilah."

The two singers in this album represent a tradition that has had a deep influence on jazz. In the complicated pattern that leads to Leadbelly, Josh White, Louis Armstrong, Sarah Vaughan, Rosetta Tharpe, and Marian Anderson, the street singer has a central role. His phrasing, his technique, his attitude has been experienced by nearly all our Negro performers and can be heard in a thousand different white and colored renditions. It is rewarding to have easily available such a good disc of these minstrels.

American Industrial Folksongs and *American Street Songs* are two fine albums of urban lyric. Whether or not their contents fulfill the strict definitions of the word "folksong," no folklorist has a right to ignore them.

Denison University
Granville, Ohio

Tristram P. Coffin

Negro Folk Music of Alabama, ed. Harold Courlander. Ethnic Folkways Library, P417, P418, P471-4, 6 12" LP, \$5.95 per disc.

In the winter of 1950 Harold Courlander, working on a grant from the Wenner-Gren Foundation, made extensive recordings of the Negro folk music of central and western Alabama. Six volumes selected from his findings are now available in a series brought out by Ethnic Folkways Library. The result is a "must" for all students of negro folklore and jazz.

That the negro culture of the 19th Century and before is fast vanishing in the United States and the West Indies is obvious. As Courlander warns in his *Introduction*,

These recordings . . . should contribute fresh documentation of what American Negro folk music really is. The deformation that such music has undergone in the process of popularization at the hands of its friends and admirers is considerable. Spirituals, for example, in becoming art songs have lost much that is genuine and inspiring. Negro singing styles that have been incorporated into popular music have become, in many instances, caricature. The trend away from the old folk style is felt even in many Negro churches which today prefer trained choirs which can "read songs from the book" to the old style of participative singing.

Equally obvious, thus, is the value of any extensive collectanea from the American Negro South. Yet, while there have been many good printed collections, beyond the well-known Library of Congress albums (mostly the work of the Lomaxes), carefully done field recordings have been hard to come by. Ethnic Folkways Library is doing much to remedy the situation, however, and Courlander's volumes highlight a series of similar or related publications.

The selections from Alabama come on six LP discs which may be purchased individually under the following titles: "Secular Music," "Religious Music," "Rich Amerson I," "Rich Amerson II," "Spirituals," "Ring Game Songs and Others." Courlander has edited his material to stress "traditional folk style" over entertainment, but the result is a series of performances that will fascinate student and amateur at once. Much of this success depends on one informant,

Rich Amerson, from whom close to half of Courlander's material is recorded. About seventy years old, from Livingston County, a sometime wanderer, laborer, lay preacher, Amerson is a latter-day scop in the realest sense of the word.

"Anything at all that man has to do to keep on living, I can do it," he says. "I can preach the Gospel, I can moan and groan, I can counteract conjur stuff, and I can play my mouth harp. And I can look and I can see, that's the biggest part of it all And I'm not too poor to be rich in values. Music is in everything you see and hear. Railroad, now that's music, isn't it? And church, that's music, too, isn't it? And if you come right down to it, music is church too"

Amerson sings, tells Brer Rabbit tales, sermonizes, shouts, and in doing so solidifies his position beside Leadbelly, Mrs. Gladden, Molly Jackson, and the other great American informants.

With the volumes comes a scholarly forty-three page booklet of notes and remarks. In it, the controversy over the existence of African and European elements in Negro music is reviewed, instruments and singing techniques are discussed, and sketches of the informants are given. The material quoted above is from the article on Rich Amerson, for example.

All in all, Courlander's work should prove of particular value to students of jazz. Jazz, oral lore, sung, blown through a sax, fingered onto a piano, like folklore, has no reality on paper. This music, so frequently ignored by the folk scholars, is of course a tremendous force in Negro life today. As with the Child ballad and the broadside in Britain, jazz and Negro "field" music are inseparably intertwined. The phrasing, the timing, the interpretations of Blind Sonny Terry, Bessie Smith, or Louis Armstrong, to be sure of Harry Belafonte, Nat Cole, or Earl Bostic, are so dependent on the traditions illustrated by Courlander's recordings that one wonders how jazz students can go on largely ignorant of Negro folk music. And when one remembers that Rich Amerson and Dock Reed (the singer of many of Courlander's spirituals) have, like it or not, been retouched by their own tradition as it comes back from the Northern cities, one is amazed that most folklorists go on largely ignorant of jazz—Merriam, Hoffman, Ball, and a few others to the contrary. May Courlander, Ramsey, and the Ethnic Folkways Library releases do something toward a particular integration of their own.

*Denison University
Granville, Ohio*

Tristram P. Coffin

Sin Songs—Pro and Con. Sung by Ed McCurdy. Elektra 24, 10" LP, \$3.50.

Songs and Ballads of America's Wars. Sung by Frank Warner. Elektra 13, 10" LP, \$3.50.

In *Sin Songs—Pro and Con* Ed McCurdy has drawn together fourteen delightful songs, seven of them for and seven against sin. The pro-sin songs include variations of "The Roving Gambler," "Blow the Candle Out," and "Rye Whiskey." The con-sin songs are for the most part products of the moral swing to the right that occurred during the nineteenth century in this country. For this reason the songs themselves suggest the title *Pleasure—Pro and Con*. Perhaps the only sin of the album is the ease with which Mr. McCurdy mixed variants and tunes to produce his texts.

Frank Warner's record, *Songs and Ballads of America's Wars*, is aimed at keeping war songs alive. He has selected texts from the French and Indian Wars, the Revolutionary War, the War of 1812, and The Civil War. From the Civil War he sings three Union songs and three Southern songs. But he has neglected the Seminole Wars as well as the military activity in Texas, California, and Mexico, wars as American as the French Indian.

Mr. Warner seems to prefer to use songs he has learned from informants, and perhaps a lack of informants explains the void between 1813 and 1861. War songs have never remained in oral tradition much beyond one or two generations and those that are preserved have been preserved in print. The notes on the record jacket make no mention of this matter.

Technically both records are excellent. There is little or no surface noise and the tone fidelity is very good. Adequate notes and texts are included. The discs are pleasant and enjoyable. It is true that their value to the scholar is quite limited, but they will make friends among the interested laymen.

Denison University
Granville, Ohio

David H. Crook

Festival in Haiti. Recording by Jean Léon Destiné and Ensemble, jacket notes by Donald Duncan. Elektra 30. 10" lp. \$3.50.

This album, containing ten selections of music of various kinds, is, according to the jacket, an expression of Mr. Destiné's desire to bring to the outside world the arts and lore of his country. It is not unsophisticated folk music but a production by a gifted pro-

fessional artist assisted by other artists. As such it presumably has little interest for the folklorist—and yet one hesitates. When folk art, transformed, appears in the night club, has it thereby lost its claim to serious attention? It is possible to find oneself in the embarrassing posture of many an athletic commission trying to draw the line between “sport” and professional business.

Compared with the same sort of material, which is available, recorded on the scene in Haiti, the music is pale. The Mascarón becomes a virtuosic drum solo instead of a dance, the Ibo rhythm and the Petro and Quita are but shadows. Similarly the various chants rendered in Mr. Destiné’s beautiful, haunting voice and with a superb fluttering drum background by Alphonse Cimber, are art, but are they folk art?

This reviewer feels that they are folk art, transformed from “the original” of course, but nevertheless with an important place in the study and understanding of people with relation to their music. Taken in their true context, Folksongs Abroad, they are full of interest. The business at hand is not to establish a Catholicism but to examine and understand what a Haitian drummer or singer or dancer, away from home, become professional but still *qua* Haitian, can and will do.

The drumming is the most interesting part of this record. In a solo situation Mr. Cimber and Mr. Ti-Roro develop enormously the fluidity of Afro-American percussion. In Haiti, musical exploration is held somewhat in check by the orchestral position of the drummer and the fact that there is little musical professionalism and that there are few audiences as such: anyone who can move participates. In the new role, something extraordinary develops. The permutations and variations are truly arresting and the drums emerge as solo instruments of great beauty, capable of expressing individual artistic sensitivity of a high order.

This music in this album could only have come from an Afro-American background. It is valuable material for the comparative study that will some day be made: the effects of professionalism on various kinds of folk and ethnic musics.

Wesleyan University
Middletown, Connecticut

David P. McAllester